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# THE NEW YORK DRAMATIC MIRROR

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SARAH GRUAZ.



## CISSIE LOFTUS.

The lovely lily, sweet and fair,  
Is not more sweet or fair than she;  
Nor may the lily ever dare  
To claim such versatility.

For few indeed has God endowed  
With half the mimic art that's hers—  
To show to each, or small or proud,  
Just where one scores, or where one errs.

Good Bobbie Burns must hide his head,  
For she has proved his words untrue—  
The giftie now the pow'r has shed  
To see ourselves as others do.

## THE MATINEE GIRL.

"Alas, how easily things go wrong!" I have always thought that a specially good line. If the natural tendency of things was toward right, this would be a beautiful world. But some perverse fate mixes things up, and one never approaches a placid, healthful state of mind until he or she learns to dodge trouble, if possible, when it occurs, and to forget it, if it does occur, soon after. Especially to forget it—or "forget it" as my friend Mr. Connors says.

Only a few days ago I was discussing with a group of people—(three is a crowd, but over three is a group)—the painful lack of summer places within easy distance of the city. We all agreed that if we found a place we would move there en masse for the warm weather.

A day or two afterward I met one of the girls and her face was fairly radiant with joy. She had a dress suit case and two hand satchels with her, and she was going for a train somewhere.

"I have found the Promised Land," said she, waving a commutation ticket over her head.

"Oh I know all about Bath Beach, if that's where you mean," I said.

"Not the same," she replied.

"Oh I suppose it's one of those 'Why Pay Rent?' places, about fifty miles from nowhere—'Own Your Own Home,' and all that?"

"No," she said; "wrong again. It's a the-

atrical colony. It's at Elmhurst, Long Island, and it is a perfect paradise. Every one who is anybody has a cottage there. Tony Pastor, and John T. Kelly, and the Russell Brothers, and a lot more."

She went on with a list of names that sounded like the programme of a continuous performance. There wasn't a word about bathing, or bicycle roads, or no mosquitoes, or anything you usually have offered you as summer attractions.

"What hotel are you stopping at?" I asked her.

"There aren't any hotels, and there isn't any place to board. You have to take your own house. And it's too lovely for anything!"

"What do they do there to pass the time?" I inquired.

"Oh, nothing. Just visit each other. There are no doors on the houses, and you just call in and chat for a while and then go across the way and call on somebody else. And all the time people are calling on you. It doesn't matter if you're not at home. Every one just walks in and acts as though he was at home."

"It must be a nice place for tramps," I suggested.

"It is. When a tramp comes around he is taken in and treated to the best of everything, and the cottagers vie with each other to secure him as a guest. He has to pay a round of visits before he is allowed to leave the town. It is not like any place else on the map."

"No, these real estate speculations never are," I ventured to remark.

"Oh, you mean thing!" she said. "Wait till you come out to see us and we'll heap coals of fire on your head."

"Will you treat me as well as though I were a tramp?" I asked her.

"Well, you can hardly expect that," she said; "a tramp doesn't expect that sort of treatment, and it's fun to see how he acts."

"It must be quite a novelty for you folks to see any one act, I suppose, but if you had been doing matinees all the season as I have you'd want to take a rest and see trained elephants, or a slack wire performance, or something restful."

She gave me a hurt look that reminded me of the look in the eye of a wounded fawn—in other words, a glassy eye—and stepped into a hansom. "To Thirty-fourth Street Ferry," she said, and she passed out of my life.

It was the next day, I think, that I picked up a paper and read: "Riot Among the Residents in Elmhurst, L. I." I saw at once that the serpent had made his debut in the Theatrical Colony and Tramps' Paradise.

It seems that Williams and Walker, the colored comedians, had opened negotiations for a cottage, and that some members of the Colony object to their presence.

Of course you never can believe what you see in the newspapers, and it is difficult for me to think that a settlement of intelligent and supposedly broad-minded theatrical folks would object to such entirely respectable, industrious and talented people as these two clever comedians.

There are plenty of small jay-town hotels and villages where the presence of theatrical people would be objected to quite as strenuously, but sensible people would attribute this lack of appreciation to a too generous diet of prunes, dried apples and other country products, supposed to induce grassy degeneration of the brain and superabundance of chin whisker.

But you don't look for that sort of thing among stage people, whose hearts and intellects are supposed to be too expansive for small sentiments.

Williams and Walker don't pretend to belong to the smart set, but they have all the theatrical virtues and none of the vices. They are successful, and they give good shows and pay salaries promptly and never disappoint their managers or audiences.

Every one who knows them is aware of the fact that they are both clever, intelligent and immensely entertaining actors. Their presence in any colony must be far more desirable than that of the objectionable sort of people that abound at Summer places, even among theatrical people, who do not always pay their bills, and some of whom behave themselves in a thousand and one ways that we all wot of.

I never heard of Elmhurst until the other day, and now the papers are full of it. Sometimes I think in my simple little way that the theatrical colony brought their press agents with them, and that this is a new sort of a boom.

I saw Kitty Cheatham, who was in New York last week, and she looked as pretty and as charming as when she gave us an imitation of a peach at Daly's ever so long ago.

She was in mourning for her mother, whose death she feels deeply, for Mrs. Cheatham, who was a typical Southern woman, took the deepest interest in her daughter's stage career, which she at first regarded with mingled.

She was Miss Cheatham's constant companion during her successful stage life in New York, and was the actress' inspiration and help through the work, in which the mother grew quite as interested as the daughter.

Miss Cheatham sailed for Europe with her husband the day after I saw her, to be away all Summer. Her friends in town sent many flowers to the steamer as a remembrance to the actress, who made such a place in our hearts as well as in our appreciation.

I have been reading so much about Ibsen, Maeterlinck, Hauptmann, and those other chaps that I feel sure if I keep it up I'll be writing in short, crisp sentences and saying things over twice.

Have you ever noticed that a thing never goes, in Ibsen's plays, until he has said it twice? It's so easy that I think I'll write one of those burlesques for Weber and Fields next season.

A burlesque on Ibsen might not be understood on upper Broadway any more than Ibsen is; but it couldn't help being funny. Ghosts, put on with the two stars and their company, and written with a strict adherence to their style, ought to be a big hit—if the gathering gloom and atmosphere that prevailed at Carnegie Hall last week could be preserved for the presentation.

But every sentence, no matter how humble, must be written twice. Ibsen must have had to write against space some time in his career. It is a great idea you see:

"What o'clock is it?"  
"What o'clock?"  
"That's what I said."  
"You said! Ha—!"  
"Yes—said!"  
"Ha—!"  
"Ha!"

"Look at the clock then."

"Look? I am looking."

That sounds foolish, but you mustn't say that where any one will hear you, for it really is mysticism. The Norwegian school of poetry is not so mystic, but it is more foolish. If you are quite sure of the crowd you can call it symbolic.

It is easy, too, once you learn the method. This is the style. If you study it you will be surprised at its simplicity:

JAMES'S LITTLE GAME—

There once was a fellow named Jim  
Who at love played a game of fijim fijim.  
The girls, although sweet,  
Soon acquired strapped feet.  
When they once took a tumble to him!

Poor Paderewski has been married and unmarried again within the last few days, with the same ease with which the papers cut off three of his fingers a few months ago and then contradicted them on again.

Despite the charming little story that was invented for the occasion, it is not likely that any second romance will occur in Paderewski's life.

His one romance was his marriage, and like many of life's romances it ended in a tragedy—the tragedy of death. The musician's one passion is his work and his invalid child, to whom he is devoted.

The public has never been made aware of the ridiculous manner in which Paderewski

has been run after by the women of America. Not only the foolish girls, but mature matrons showered him with flowers, notes and requests for his photograph and signature. The musician's personality, sad, mysterious and romantic, taken in conjunction with his music, produced an effect upon the base of the feminine brain that has never been equaled by any of our beauty actors or by the tenors of past history, whose conquests were so many and so violent that De Vivo used to say that their publication would cause sensations even in our modern society, used as it is to startling happenings.

Paderewski's dreamy unconsciousness of his heartbreaking qualities was not a pose, as so many thought. I once met a young woman, a pupil of his, whom he taught because of her wonderful talent for his own art. She was more than half in love with him herself, but she told me of heaps of tinted notes which each day's mail brought that Paderewski never even saw. His secretary opened, read and answered them when necessary, but didn't bother the musician with them.

Another of Paderewski's fads is his opera, which he has been writing for so many years, but which is yet unfinished. He works upon it, and almost constantly hums airs for it and from it, but talks little of it.

It is hardly likely that such a performer as Paderewski will prove a composer as well. The two arts do not travel hand in hand. And if all the pretty American women and their dollars have not tempted "Paddy," it isn't likely that he is going to give us all a deliberate cold shoulder by marrying a woman in the other end of the world.

The craze for broken English continues among us girls. Over at the Waldorf just now Kaldah, the Egyptian palmist, has a small court of feminine admirers. He is a dreamy eyed young man who dresses well and smokes good cigars. He is very much in evidence in the corridors in the evening and is almost as interesting as his confere, Cheiro, except that he has not the rich Irish brogue of the latter, which startled at first and then fascinated, issuing as it did from lips supposedly Greek.

The Consul from Turkey who succeeded Movroyeni Bey was in the company of Kaldah one evening last week, and both were introduced to a pretty but pert American widow. Some remark was passed about the keen business instinct of the American, which instinct, by the way, is not half so keen in the American as in the average foreigner who criticizes it.

"Yes," said the widow; "it is that very instinct which makes me think what a splendid advertisement such good looking men as you two would make for our rival cigarettes—Turkish and Egyptian, you know!"

THE MATINEE GIRL.

SARAH TRUAX.

In five seasons of work upon the stage Sarah Truax—an excellent portrait of whom from a photograph by Ryder, Syracuse, N. Y., appears upon the first page of this number—has played many more roles than fall to the lot of the average actress in a lifetime, and has progressed with sure and certain steps toward the perfection of her art. Beauty, intelligence, refinement and personal magnetism are Miss Truax's in generous share, and these attributes, with splendid application and sincere love of her work, have combined to press her name rapidly to the front.

In proof of this fact, it may be mentioned that Miss Truax has received offers from two prominent managers who want to star her next season, but she has declined the proffered honor, believing that the time is not yet come for her to attempt a stellar venture. It has been her ambition to rank as one of our best leading women, and it is unnecessary to tell how well she has earned the title. For three seasons Miss Truax was Otis Skinner's leading woman, playing Fortia, Ophelia, and Pauline, besides originating the leads in His Grace de Grammont and Villon the Vagabond. The larger part of the rest of her professional work has been done in stock companies in Chicago, Minneapolis, St. Paul, Denver, Salt Lake City and elsewhere.

During the season past her performances as leading woman of the Shubert Stock company in Syracuse have won most cordial praise, and last week she went with this company to Buffalo, where they have begun a Summer season at the Star Theatre. Miss Truax's work was highly commended by the discriminating critics of Buffalo. Next season it is probable that this rising young actress will be featured in a play that has been produced already with success.

ADELAIDE HERRMANN IN MAGIC.

During the recent highly successful Boston engagement of the Herrmanns, when the critics all praised the magic of Leon Herrmann and the dances of Adelaide Herrmann, one reporter interviewed Madame Herrmann and was astonished when she proved to him that her skill in magic itself was scarcely less than that of her husband, the late Alexander Herrmann, and his successor, Leon. Long experience as the assistant of the great conjurers in their marvelous feats has given to her a perfect knowledge of the art, which practice and training have perfected. The reporter suggested to Madame Herrmann that a stage performance of magic by her should prove a decided novelty, and she agreed that she might attempt it some day.

CUES.

Charles H. Leyburne and Emma Bunting were married on May 23, at Wellsville, O.

Richard Ewing Disney has undergone a successful operation for the benefit of his eyes at a private hospital in Cincinnati.

Tommy Shearer and his company opened the Summer season at Celeron, Jamestown, N. Y., May 29, for two weeks. The company is now in its forty-second week, and will play resorts until July 30, the season being the most successful that Mr. Shearer has ever enjoyed.

R. Edgar Vance, the Judge Pecksniff of Scammon's Side Tracked company, closed a prosperous season of forty-three weeks at Jersey City last week.

An extraordinary demonstration occurred last Thursday at the New York, during a performance of The Man in the Moon, when Sam Bernard announced to the audience the news of the recovery of the infant Clarke, whose kidnapping had interested the city and had frenzied the newspapers. The announcement in the theatre was hailed with wild enthusiasm, and it was nearly ten minutes before the actors could go on with the play.

## IN OTHER CITIES.

### BROOKLYN.

SATURDAY, June 3.

Two more houses are added to the closed list with the end of this week. The Unique shut down after Wednesday night, the occasion of a benefit to its business staff. Hyde and Behman's brings a long season to an end this evening, leaving but two houses open, the Montauk and Star, both of which are scheduled to make a finish at the end of a fortnight.

The Castle Square production of *Il Trovatore* at the Montauk has won universal approval. While some one particular role may have had a more brilliant rendition in the Academy of Music at the hands of some famous singer in times past, it is certain that no presentation of Verdi's favorite work on that stage has ever equaled the even merit and uniform excellence that distinguished its performances in the Montauk this week. Carmen is the next choice, with *The Mikado* named for the sixth and final week.

At Hyde and Behman's business remained excellent, though the hot weather caused a diminution from the large attendance noted the previous week. Rose Coghlan was seen for the first time in this borough in vaudeville, and repeated here her emphatic hit in the interesting *Between Matinee and Night*, a cleverly constructed playlet. Miss Coghlan, who is looking remarkably well after a long and arduous season, had competent and painstaking support from Ida Van Troutman, John T. Sullivan, and Daisy Lovering. Other good features that scored for their full worth were the imitable Charles R. Sweet, Al. Leech, and the Three Rosebuds, also the mirth-provoking Al. H. Wilson. Specialties that brought the bill to the required length were also contributed by Nestor and Bennett, the World's Trio, Hal Merritt, and Sadi Alfarabi. Monday afternoon and evening is taken up with the annual testimonial to resident manager Henry W. Behman. The twenty-second season of this establishment, which began Sept. 5, then ends with a record of thirty-nine weeks and a total of 470 performances. Of the notable recruits from the legitimate seen here since September may be mentioned Rose Coghlan, John T. Sullivan, Julie Kingsley, Bert Coote, Cora Tanner, Louis Massen, Mrs. and Mr. Oliver Byron, Ezra Kendall, Milton and Dolle Nobles, Harry Lacy and Ida Van Siclen, Louise Thordyke Boucicault, Nell Burgess, Marie Jansen, Walter Jones, Marie Dressler, George W. Monroe, Flora Irwin, Walter Hawley, Edwin Milton Royle and Selina Fetter Royle, Robert Downing, Camille Urso, Mason Mitchell, Alice Atherton, Burr McIntosh, Mr. and Mrs. Sidney Drew, Felix Morris, Nellie McHenry, John Webster, Barton Hill, Charles Willard, Maud Haslam, Joseph Hart, Carrie De Mar, Rose Eytling, Lillian Burkhardt, Francesca Redding, Francis Carlyle, Charles T. Ellis, and Isabelle Urquhart.

The Gay Morning Glories pass from view at the Star, to be followed by a return date of *The Broadway Burlesques*.

The *Messieurs*, a new travesty written by Percy G. Williams, has caught the popular fancy at Bergen Beach.—Manager William T. Grover inaugurates his direction of Brighton Beach on June 10.—Work on the new Orpheum Theatre, which was inactive during May, has commenced with great vigor.—Manhattan Beach will open with *Sousa* on June 17, and one week later Frank Daniels in *The Idol's Eye* will begin the opera season there.

SCHENCK COOPER.

### SAN FRANCISCO.

There is a wide divergence of opinion upon the merits of *The Moth and the Flame*, Clyde Pitch's drama, which was produced at the Columbia week 22-28 by Herbert Kelcey and Effie Shannon. In some places it is characterized as immoral, not to say indecent; in others it is stated to convey a moral object lesson. The play was attended by crowds of enthusiasts, who made good business for the management and for the firm of Gottlob and Marx. That it was well acted goes without saying. Herbert Kelcey as the villain was eminently satisfactory. He acted with a dash and vigor that always attract. The Moth was Effie Shannon, of course. Her ethereal appearance charmed. She is an accomplished actress and her scenes with her lover were very fine. Marion Abbott did fine comedy work as Mrs. Lorimer. Charles Stedman was good, as was Lelia Ellis. The play was voted clever and amusing, emotional, spirited and bright. The *more* of it is a subject of dispute. It will run another week.

In Mizpah drew great houses to the Alcazar. It has been seen and criticised before during the run of the Alcazar Stock co. Ernest Hastings as the sheriff did the same work for which he earned laurels before. It is his best performance. Charles Bryant, Clarence Montaine, Adelaid Fitzallen, Maybelle Bowman, Marie Howe, and Laura Crews are all deserving of mention in their respective parts. Lewis Morrison now opens his season with Hamlet. Great preparations have been made for the affair.

The Tivoli offered *The Mandarin* to the public week 22. Smith and De Koven's amusing opera was well received, but the generality of opinion was to the effect that the libretto surpassed the music. Under the superintendence of Stage-Manager George E. Lask the opera was beautifully staged. The part of the mandarin was cleverly taken by Wallace Shaw, in his operatic debut. Edwin Stevens was droll as ever as the vagabond, Fan Tan. Phil Branson as Hop Sing, an imperial actor, was clever. Anna Lichter was sweetly musical as of yore. Other good work was done by Charles Swain as Kwei Tso, Prnette as the Emperor, and the Marion Brothers as the two companions of Fan Tan. La Mascotte 29-3.

The Southwell Opera co. at Moroso's Grand is all right. Week 22-28 it produced *The Gypsy Baron* and with distinct success. Tom Persse showed his charming voice well in the character of Sandor Berinckay. William Wolf's comedy work in the part of Kalmar Zaupan won him deserved laurels. Wifred Goff sang remarkably well the part of Count Homonay. He has a good voice and uses it well. Arthur Wooley was acceptable as Count Camero. Edith Mason as Saffi. Hattie Bell Ladd as Cypra, Daisy Thorn as Arsena, and Bertha Ricci as Mirabella formed a quartette of unusual excellence. The chorus was excellent and the staging praiseworthy. Princess Nicotine 29.

FRED S. MYRTLE.

### MILWAUKEE.

The Thanhouser-Hatch Stock co. presented the late Alexander Salvini's version of *The Three Musketeers* at the Academy May 29 to the capacity of the house. From a general point of view this production exceeded anything heretofore attempted by this excellent organization, and served to demonstrate the strength and versatility of the co. with striking force. Edwin Thanhouser is to be commended for the admirable judgment he exercised in the selection of his co., which, as it now stands, is an uncommonly well balanced and capable collection of players. Much of the Academy's prosperity is also due to the fact that no expense is spared to provide the accessories and scenic embellishments necessary to a complete and artistic performance, and in the present production this fact is vividly demonstrated, the stage mountings and costumes being exceptionally rich and beautiful. From farce-comedy to historical drama is no little jump, but every member of the co. proved equal to the task, and to Frederick Paulding is due unlimited praise for the admirable stage-management. Eugene Moore gave a magnificent performance of the fiery yet chivalrous D'Artagnan and received several enthusiastic recalls. Anna Boyle was specially engaged to play Miladi, and, though suffering from severe and sudden indisposition, played the part with great dramatic strength and finished technique. William Yerance appeared as Richelieu and indicated the crafty cardinal with subtle art. Frederick Paulding as Athos was powerful and sympathetic. The Portion of *Max von Mitzel* was excellent in every respect. Edwin Than-



houer made an effective Aramis, and Donald Bowles was a handsome and graceful Louis XIII. John M. Sainpolis made his debut with the co. as Buckingham and Captain Treville, and in both roles gave portrayals second to none in the cast. His work was most praiseworthy and stamps him an actor of marked ability and intelligence. Lansing Rowan gave a superb portraiture as the Queen, and Gertrude Homan was delightful as Constance. Samuel Lewis contributed some clever sketches, and W. S. Murray did capably. The supernumeraries were skillfully handled, and the entire production, after the first night's roughness was smoothed down was singularly even and finished, considering the limited time allowed for preparation. Arts-tocracy 5-11.

The Alhambra received good patronage 28 when the new bill was offered, consisting of the Salisbury Comedy co. in *A False Alarm* and *A Quiet Family*, and the following vaudeville artists: Pete Baker, Vernon the ventriloquist, Moreland, Thompson and Roberts, Lucas and Tyler, and Lester and Stevens. In the comedies John Daily Murphy and Richard Baker scored hits, and May Louise Aigen and Francis Byrne did their usual satisfactory work. A fair debutante in the person of Edna Dorman appeared with success, giving evidence of talent and looking extremely pretty and graceful. Miss Dorman is a Milwaukee girl and her many friends wish her success. W. B. Wheeler, Camille D'Elmar, and Carrie Louis were seen advantageously. Pete Baker presented with his customary cleverness a very entertaining and much applauded number, and Mr. Roberts is to be congratulated upon the success of his "rubber neck" specialty. The price of the bill was up to the standard. Week of 4-10 the Salisbury Comedy co., T. J. Farron, Linda and Vani, York and Gilman, Emma Carus, and Gardner and Hunt.

The sale of seats for the Mansfield engagement 5, 6 opened at the Davidson 31 and the entire house was sold for both performances in a few hours; ticket speculators were plentiful and will no doubt reap a harvest. The Frawley Stock co. will open at the Davidson 7.

Lansing Rowan will remain one week longer at the Academy, to play in *Aristocracy*, much to the satisfaction of the patrons of that house, with whom Miss Rowan has become exceedingly popular.

Valerie Bergere arrived here 30 and will make her initial appearance as leading woman of the Thanhouser-Hatch Stock co. 5.

The Jaxon Opera co. will open a summer season at the Alhambra 11.

CLAUDE L. N. NORRIE.

### DENVER.

The Giffen Stock co. presented *A Bachelor's Romance* at the Tabor, May 21-27, in a manner that left nothing to be desired. It proved a thoroughly well rounded performance of a pretty play, the delightful atmosphere of which was admirably preserved. John B. Maher, as David, sustained his reputation for well drawn characterizations, playing the part in a most satisfactory and finished manner. A more perfectly charming, magnetic and delightfully girlish portrayal than Gracey Scott's Sylvia it would be difficult to imagine. Minnie Radcliffe, as Helen, played with that spontaneity, sparkle and cleverness we have learned to expect from this talented and conscientious artiste, and upon her re-appearance here was greeted with a warm welcome. Frederic Perry contributed one of those fine character creations he is in the habit of giving us, marked by subtlety, finesse and intelligence. Herbert Carr sustained the good impression he made last week, and Alberta Gallatin, Hobart Bosworth, Frederic Murphy, H. O. Stubbs, and Helen Edmire were excellent in the respective roles assumed by them. Business has been fairly good. The Girl I Left Behind Me 28-3.

The merry war of the stock cos. will soon begin, and a good natured and perfectly fair, albeit earnest affair it gives promise of being.

Three stock cos., each the best ever offered by its respective management, will be Denver's contribution to things theatrical this Summer, and the plays to be presented will be the best available for stock purposes that money can procure.

Manhattan Beach will open its season 11, with Lady Windermere's Fan. Elitch's Gardens will open May 27, with the Bellows co. in *The Charity Ball*, and the Giffen co. will appear at the Tabor Grand Opera House for an indefinite season.

The Manhattan Beach Stock co., which leaves New York for this city June 1, is composed of Mitie Seligman, Robert Drouet, Charlotte Deane, Emmet C. King, C. S. Abbe, Agnes Flinday, Laura Case, John Findlay, Albert Brown, Florence Rolland, Robert Bell, and Percy Winter, under whose direction the co. and productions will be.

The co. at Elitch's Gardens comprises Henrietta Crossman, Howell Hensell, Lillian Dally, J. Henry Kalke, Madge Carr Cooke, Frederic Conger, Eleanor Robson, Hermann A. Sheldon, Katherine Field, Scott Cooper, Brigham Boyce, and David Miles. The co. will be under the direction of Walter Clarke Bellows, whose name it bears.

The Spider and the Fly appeared at the Orpheum 21-27.

Manager Peter McCourt has returned from New York.

### INDIANAPOLIS.

Frank Lindom and co. prolonged their stay at the Park and put on *Monte Cristo* and *A Child of Fortune* week of May 29. Business has been

fairly good. This is the only house now open and June 3 will see its close.

Manager Fred Dickson and Treasurer Walter Bowby, of the Park, have left for St. Louis to exhibit the base ball automaton.

ALLEN E. WOODALL.

### BUFFALO.

The attraction at the Star May 25-27 was Otis Skinner in *Rosemary*, and the engagement was highly successful in every way. This beautiful comedy was presented by a co. excellent in every detail. Mr. Skinner's impersonation of Sir Jasper has lost none of its charm by long acquaintance and his work in the tender passages was delightful. John Malone was good as Professor Jorgam, and E. A. Eberle gave a pleasing impersonation of Captain Cruikshank. The Dorothy of Gretchen Lyons was charming. The Shubert Stock co. began an indefinite Summer engagement 29, presenting *Lady Windermere's Fan* as the first offering. The local press has been lavish in its praises of this organization and the co. has appealed to crowded houses nightly thus far. Without exaggeration the co. is one of the strongest and best balanced ever seen in this city. Sarah Trux, Mrs. J. P. West, and Mr. Masson made excellent impressions, although there was not a weak spot in the cast. The mounting of the play was superb. The Jill 5-10.

The Highwayman was sung at the Lyceum 29-3 to big audiences. The rendition of the opera was most satisfactory. Maud Williams and Lillian Green are two pretty women with excellent voices and they did well in their respective parts. Florence Huntley was scarcely equal to the part of Doll Primrose. Arthur K. Deagon demonstrated that he has a voice of surprising richness and his Dick Fitzgerald was a treat throughout. The chorus was small but effective, and altogether the organization is better than the average co. presenting Summer opera. The Geisha 5-10.

A. L. Wilbur has been in the city on business the past week.

Mr. James K. Hackett is in the city and will probably spend the Summer here.

The regular season of the Star came to a close 27. The season has been a peculiar one in some respects, as the business at the house seems to have gone in fits and starts without apparent reason therefor. Several really excellent attractions have fared badly, while others, with no particular merit, have done a good business. As a rule, however, the meritorious attractions and the attractions with an established reputation have played to satisfactory business.

W. S. Cleveland has returned to Buffalo and still has a few ideas in things theatrical which he promises to make known at some future time.

The Arabian Nights was the bill at the Empire 29-3. The co. is constantly growing in popularity and the receipts for the past week have been the largest since the stock co. was organized. A fair production of the comedy was given, especially good being Julia Hurley and James Newton Drew.

The Wallace Circus will show here 15, 16 and the city is already billed heavily. One of the advertising agents had hardly set foot in town when he was arrested for driving on the wrong side of the street.

Manager McLaughlin announced the closing of the regular season of the Lyceum 27. The season has been very successful from a pecuniary standpoint. This house has proved a steady, sure money maker for several years past, and it has often been remarked that many of the regular patrons go there week after week without ever stopping to learn what the bill may be. The attractions have been uniformly melodrama and farce-comedy at popular prices, although there have been more attractions of the first class at the house this season than in the past.

An action has been brought to foreclose the mortgage on Music Hall. Interest for the past five years has not been paid on the mortgage. The theatre is the property of the German Young Men's Association, and the general opinion is that the necessary funds to prevent the loss of the property will be secured.

RENNOLD WOLF.

At the Lyceum May 28-3 the Cummings Stock co. presented *Moths*, handling it in the same capable manner that they do all the plays they present. Tom Kickets takes the character of Prince Zouroff. Ralph E. Cummings is the Lord Jura. The other principal characters are taken by George S. Christie, Harry Glazier, Grace Atwell, Julia Hanchett, Lillian Seymour, and Blanche Douglass. *A Gold Mine* 4-19.

The Coontown 400 returned to Whitney's 28. They gave two performances that day and two performances each on 29 and 30. This closes the theatre for the season.

The Detroit Opera House is closed, except for amateur performances. A performance of this nature was given 25. The entire affair was under the auspices of Mrs. Atchison, a prominent social leader here, and the drilling and supervision were attended to by Kate Maloney, a retired professional, formerly with Booth and Barrett. It was the most successful affair of the kind in the memory of the writer, artistically, socially and peculiarly. Three little plays were given. The curtain-raiser was a little sketch by Belle Lothrop, of this city, the author acting the principal part. It was well acted throughout. The second play was the familiar farce, *My Turn Next*, well rendered by prominent local amateurs. The final number was *One Touch of Nature*. The principal part, that of

DETROIT.

With the exception of Summer opera at the Olympic and vaudeville at Keith's the season of '98 and '99 has closed. The Providence Opera House closed 27, but reopened 28, when *The Merchant of Venice* was presented by John Thomas, Albert Vivada, and his pupils. On evening 30 pupils of the Lynn School of Oratory occupied the house.

The Stoessel Comic Opera co., under the direction of Dr. Emil Stoessel, inaugurated a Summer season at the Olympic and presented *The Mikado* during the week to good-sized audiences.

The co. is a good one and that the old operas are enjoyed was evidenced by the hearty applause given by the members of the co. The co. was composed of Leontine Harger, Nat B. Carter, Henry Vogel, Charles Holmes, Adolph Mayer, Alex Thompson, Ed Kissam, Margaret Ashton, Florence Gammie, and Lee Hobbs Martin. During the run of opera at this theatre smoking will be discontinued and Manager Spitz will do his utmost to make his patrons comfortable. The Chimes of Normandy 5-19.

Mr. and Mrs. Sol Smith Russell are at their new home at Edgartown, Mass., for the Summer. While our correspondent was entertained by Mr. Russell and shown over the beautiful residence, which has been built the past Winter, Mr. Russell is now having erected a large boat house, bowling alley and billiard room and stable. He will make Edgartown his permanent home and spend his time there when not on the road.

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ascensions, concerts by the Banda Napoli, Hedley-Livsey Band, R. I. Ladies' Orchestra, and Brigham's Singing Orchestra.  
HOWARD C. RIPLEY.

**ST. PAUL.**

The dramatic event of the season was Richard Mansfield's production of *Cyrano de Bergerac* at the Metropolitan Opera House May 29-31. A large and brilliant audience filled the theatre on the opening night. Mr. Mansfield received an ovation. The play is splendidly staged and handsomely costumed. The scenic adornment is magnificent, picturesque and effective. The cast is strong numerically and includes some very capable artists. During his dramatic career Richard Mansfield has played many parts in which his remarkable versatility is strongly evidenced. His *Cyrano* is a dramatic portrayal worthy of the highest praise; it is a forcible and beautiful characterization. His reading in the balcony scene is charmingly expressive and won for him great applause. Katherine Grey is a sweet and pretty Roxane. Dainty in figure and graceful in movement, she reads her lines with delightful expression. Francis Kingdon does an excellent piece of acting as the Comte de Guiche. William Courtney as Christian gives a manly and interesting interpretation of the part. F. A. Thompson is decidedly good both as Comte de Valvert and Captain Carbon. J. W. Weaver as Le Bret, and A. G. Andrews as Ragueneau appeared to good advantage. The rest of the very large cast make the most of their roles. *Sporting Life* (return engagement) 1-4. The Neill Stock co. will begin a Summer engagement 5. The Grand Opera House will remain dark during the Summer. GEORGE H. COLGRAVE.

**COLUMBUS.**

The closing engagement of the Valentine Stock co. at the Grand drew one of the largest houses of the season May 27, the bill being Little Lord Fauntleroy. An impromptu reception was held on the stage at the close of the performance and the audience invited to meet the members of the co. The co. have made a great number of friends here during their stay. Should the co. return after their engagement in Rochester they will receive a warm welcome.

Claude Miller, the business-manager of the Southern, has concluded all the business affairs of that house and will take a vacation this Summer.

A. G. Field has charge of the Elks' street fair to be held here July 3-8 and has booked the finest attractions that could be secured. It will undoubtedly be one of the largest fairs in the country, as Mr. Field has advertised it extensively.

Mr. Edison, MUNN correspondent at Toledo, was here 28 to attend the opening of Olentangy Park.

Ad Miller, business-manager of the English Opera House, Indianapolis, is at his home here for the Summer.

Vernon Ramsey, treasurer of the High Street Theatre, is acting in the same capacity at Olentangy Casino; Albert Combs has charge of the stage and Fred Neddermeyer has his splendid band and orchestra. J. B. DAVIE.

**LOUISVILLE.**

The German Dramatic Club's benefit performance, when English Lessons and Throw Him Out were given, was the only amusement offering during the week.

Interest now centres in the Summer opera season, which will commence 5. Girofle-Girofia and Faust will be sung the opening week. The co. arrived May 30.

Daniel Quip and Business-Manager James B. Camp are beautifying the open air space at the Auditorium, and it is believed the place will be an attractive one during the Summer.

Phil and Nettie Peters have arranged to inaugurate roof-garden vaudeville at Phoenix Hill Park. A good co. has been engaged for the opening week. The place occupies one of the most elevated positions in the city, has a well equipped stage, is easily accessible by several electric lines, and the venture should prove a success.

The drill corps of the local Lodge of Elks is practicing nightly the manoeuvres that they will execute in the drill contest at the national reunion of the order at St. Louis.

Eugene L. Eirod, formerly treasurer at McCauley's and for many years connected with amusements in Louisville, was one of the visitors during the races and was warmly greeted by numerous friends. CHARLES D. CLARKE.

**OMAHA.**

Managers Paxton and Burgess, of the Boyd, closed their season in a blaze of glory, Richard Mansfield in *Cyrano de Bergerac* playing to over \$3,000 May 23. For more than twenty-four hours before the box-office opened a line of forty applicants took their places, and in relays kept their positions until the seats went on sale. At 9 o'clock on the evening before the sale 110 men thronged the lobby and made themselves as comfortable as possible for their all night vigil. A review of Mr. Mansfield's performance of *Cyrano* would be superfluous at this late date, but the Omaha public were evidently thoroughly satisfied with its rendition. Admiral Schley, as the guest of General Manderson, occupied a box festooned with the national colors, and received a perfect ovation upon his entrance. The Bostonians followed 25-27, and rendered The Serenade, Robin Hood, and Bob Roy before a series of large, brilliant and enthusiastic audiences. While the old friends of Eugene Cowles missed his deep notes, Mr. Broderick was satisfactory. Time deals leniently with the leaders of this justly popular organization. The Boyd will now be dark until July 9, when the popular Woodward Stock co. will return for a Summer engagement. J. R. RINGWALT.

**MINNEAPOLIS.**

*Sporting Life* opened a seven nights' engagement at the Metropolitan Theatre May 25 to the capacity of the house. The performance left little to be desired from a melodramatic viewpoint and the mountings were excellent. The cast was strong, the work of Eliza Proctor Otis being especially good. Davis and Busby's U. T. C. opened for a week at the Bijou Opera House 28 to good-sized houses.

Sidney Sanderson has disposed of his interest in the Harmonia Theatre to his partner, Mr. Colburn, and has assumed the management and a half interest in P. C. Rossar's A Southern Kid, which will open its season 26, playing Wisconsin and Northern Michigan until Sept. 1, after which they will tour the Southern States. C. E. Hilton will go in advance.

The Twin City Rapid Transit Co. has decided to reopen the Lake Harriet Pavilion for the Summer season, and has engaged Theodore Hayes, of the Bijou Opera House, to look after the attractions. F. C. CAMPBELL.

**CLEVELAND.**

About the only thing of interest in theatrical circles is the engagement of Maude Adams in Romeo and Juliet at the Euclid Avenue Opera House 2.

The exposition and carnival to be given by the Elks of this city in August ought to be a grand success. Professor John G. Scorer, an old professional and president of the Cleveland School of Oratory, is director-general, and Harry Scott, press agent of the Star Theatre, is doing the press work.

The many friends of Charles W. King, an old Cleveland newspaper man, are pleased to hear of his success with the Frawley Stock co.

WILLIAM CRASTON.

**KANSAS CITY.**

The theatrical season is about at its end. The Woodward Stock co., at the Auditorium, presented *The Wife* for its last week, May 28-3. The entire co. was admirably cast and each individual member appeared to the best advantage.

Willis Granger as John Rutherford, made a distinct hit, and Robert Gray was finely acted by Walter D. Greene. Jeanie Kennard as Helen Truman was as pleasing as ever, and the rest of the co. gave excellent performances. A reception was given by the co. on the stage at the close of the afternoon performance 3, when they shook hands with their many friends in the audience.

The Grand, Coates and Gillies are all closed for the season, and the amusements from now on will consist of the vaudeville and outdoor attractions at Fairmount Park, under the management of the Orpheum circuit.

FRANK B. WILCOX.

**PITTSBURG.**

The Prodigal Daughter opened at the Bijou May 29 to good attendance. This engagement closes the house for the regular season.

At the Alvin the Jaxon Opera co. began the second week 29, producing The Chimes of Normandy first half of week, with Martha underlined. Next week, Il Trovatore and Faust.

Maude Adams produced Romeo and Juliet at the Alvin 2, the Jaxon Opera co. going to Seewickley, Pa., for that evening.

The last week of the season at the New Grand opened 29 with the stock co. in Geoffrey Middleton, Gentleman. The house was crowded at every performance. Jessie Izett, Messrs. Smith and Ross, James E. Wilson, Mrs. Collier, and Miss Ashton were recipients of costly presents during the week from their many admirers. Mr. Wilson will probably accept the offer tendered him by the management for next season.

E. J. DONNELLY.

**JERSEY CITY.**

Side Tracked was the play at the Bon Ton May 29-3 and this closed the season of the house. Business was fair. The performance appeared to give satisfaction. A number of clever specialties were introduced. E. H. O'Connor as a tramp has the star part and he proves himself to be a competent actor. Mabel Paige is the soubrette and sings and dances. R. C. Le-Roy is a good heavy man. William R. Healey plays the part of an Irish policeman and was warmly encored for his specialty work. Billy Bowers is a typical Dutch comedian.

The Elks' Minstrels gave a good performance at Arlington Park 29 to a large attendance.

The Pavilion Theatre (under canvas) opened 29, under Kumins and Lord, with a vaudeville co., giving two performances daily. Business has been fair. The Dick Ward co. is the attraction 29-3.

WALTER C. SMITH.

**CORRESPONDENCE****ALABAMA.**

**MONTGOMERY.**—McDONALD'S THEATRE (G. F. McDonald, manager): The Purcell-Maynard co. under the auspices of the Southern Amusement Syndicate, opened the Summer season by presenting a first-class vaudeville bill to fair and well-pleased audiences May 29-3.—ITEM: Manager McDonald has made several improvements in the house since the regular season closed, having placed electric fans on every floor, which was highly appreciated by the audience.—**MONTGOMERY THEATRE** (S. E. Hirsch and Brtoher, managers): Season closed.

**PHOENIX.**—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Local minstrels May 25; packed house; satisfaction given. A Midnight Bell 2.

**ARIZONA.**

**CALIFORNIA.**—**LOS ANGELES.**—THEATRE (H. C. Watt, manager): On and Off May 25-27. Lombardi Opera co. (return) 28. A Midnight Bell 8-10. Kelcey-Shanahan co. 12-17.—ITEM: The Lombardi Opera co., under the able guidance of C. M. Wood, lessor of the Los Angeles Theatre, is giving the dwellers on the Citrus circuit a treat musical.—Manager H. C. Wyatt, of the Los Angeles, is visiting San Francisco on important business connected with his theatre.

**WOODLAND.**—OPERA HOUSE (E. C. Webber, manager): Belasco-Thall co. closed the local season with The Girl I Left Behind Me May 5 to a full house.—ITEM: The season has been a successful one. Mr. Webber has given us only first-class attractions.

**SAN BERNARDINO.**—OPERA HOUSE (Martha Kipplinger, manager): Lombardi Italian Opera co. to a large and enthusiastic audience in Lucia di Lammermoor May 25. A Midnight Bell 13.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, manager): On and Off May 22. Clay Clement 12, 13. Kelcey-Shanahan co. 19. A Midnight Bell 26.

**RIVERSIDE.**—LORING OPERA HOUSE (F. A. Miller, manager): Local minstrels May 7; S. R. O. On and Off 23.

**COLORADO.**

**ASPEN.**—WHEELER OPERA HOUSE (Billy Van, manager): McFadden's Bow of Flats May 29.—ITEM: Manager Van has leased the Hallian Lake for the Summer and will run a resort, among the attractions of which will be a popular price theatre to open about July 1.

**CRIPPLE CREEK.**—GRAND OPERA HOUSE (D. R. McArthur, manager): A Midnight Bell May 21 to crowded house. John Griffith in The Avenger 28; fair house; performance poor. McFadden's Bow of Flats 31.

**OURAY.**—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Arnold Wolford co. in Shadows of a Great City May 23 to good house. Ruble-Kreyer co. changed date to 5-11.

**PUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, manager): A Midnight Bell May 25; large and pleased audience.

**CONNECTICUT.**

**BRIDGEPORT.**—PARK CITY THEATRE (G. B. Bunnell, lessor: Walter J. Rowland, manager): The closing attraction of the season was Chauncey Olcott in A Romance of Athlone. While final arrangements are not yet completed it is probable that the Park City will reopen late in August. In the meantime the hangings, carpets, draperies, and decorations are to be renovated and renewed under the personal supervision of Manager Bunnell, who reports the season just closed has been the most successful since the house was erected in 1867.—**SMITH'S THEATRE** (Edward C. Smith, manager): The regular season closed 25-27 with U. T. C. somewhat peculiarly given, since it was not deemed necessary to make the usual street parade with band and bloodhounds—for which thanks. About thirty local amateurs and semi-professionals rendered Apple Blossoms, a three-act rural drama 29-30 to S. R. O. houses. The play contains much familiar material, but is rather cleverly put together, and as the participants were well cast, the performances gave good satisfaction. The author, R. M. Sperry, of this city, played the juvenile lead. Messrs. Dickinson and Ladd displayed genuine ability, and Messrs. Robinson, Jewett, and Bates were well received. The women of the co. had little opportunity given them by the author, but did well, notably so Louise Gadigan as a garrulous gossip. Frank Gerdiner played a farmer with his usual good taste. The performances compared well with half the professional attractions seen here this season. Santiago, or the Red, White and Blue was excellently given by the St. Peter's Dramatic Club of Danbury for benefit of St. Patrick's Church of this city. The production was under the direction of Livingstone Russell, of New York, whose capability in this line resulted in a production hard to distinguish from that of professionals. The martial scenes were splendidly executed by the Kennedy Guards of Danbury, in regular United States uniforms. The house will reopen about the middle of August.—ITEM: Manager Rowland, of the Park City Theatre, who is tired out after his hard season, will leave soon for a vacation trip, the greater part of which will be spent a-wheel.—Treasurer George Wells, of the Park City Theatre, opened a Summer engagement at Bergen Beach May 27.—The local press are aghast in

ILLINOIS.

**JOLIET.**—THEATRE (William H. Hulshizer, manager): Hadley's Stock co. May 25-27, presenting Hoack's Vision, The Right of Way, and The Pilgrim and the Bar to poor business; performances poor. William Owen in The Three Guardsmen 29 to fair business; performances well received.

**PARIS.**—SHOFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Season closed.—ITEM: Manager Shoaff will go East 5 to make bookings for next season.—Harry West, who has been playing Uncle Tom with the Davis and Forest's co. for the past eight years, is spending his vacation at his old home here.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): William Owen in The Three Guardsmen May 24 gave satisfaction to packed house. For the first time this season the entire house was sold for the evening of the performance.

**BELVIDERE.**—DEIRTHICK'S OPERA HOUSE (W. H. Derthick, manager): William Owen in The Three Guardsmen (return) May 19 to S. R. O.; fine performance.

**CANTON.**—NEW OPERA HOUSE (J. Frank Head, manager): Eli Perkins lectured May 25 to S. R. O.—ITEM: Manager Head retired from the management 1.

**GALESBURG.**—AUDITORIUM (F. E. Berquist, manager): The '98-'99 season was closed here by Richard Mansfield May 17 to a \$1,700 house. Manager Berquist reports a very successful season pecuniarily.

**BLOOMINGTON.**—GRAND (J. T. Henderson, manager): Holden Comedy co., No. 2, opened for week May 29 in The War of Wealth to full house.

**CLINTON.**—W. D. Ament's Tent Show to big business May 22-27; best of satisfaction.

**INDIANA.**

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): Keystone Dramatic co., McGill and How-



praise of the courtesy of the attaches at both houses the past season. Managers Howland and Smith are both strict disciplinarians and the fact of continued large business is thus accounted for.—The five-years' lease that Manager Smith recently obtained from the heirs of the late P. T. Barnum includes the entire building, embracing several stores, two halls, etc.

W. P. HOPKINS.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunnell, manager): This house has practically closed its doors for the season, though Maude Adams will appear in Romeo and Juliet 17. Mr. Bunnell expresses himself as highly pleased with the season and the attractions which he has been able to book. During the Summer he will personally superintend some needed improvements and open the theatre the last of August.—**GRAND OPERA HOUSE** (Breed and McKenna, managers): Season closed May 27 with a fair performance of An American Hero.—ITEM: Atwater's Band gave a pleasing concert at Savin Rock 28 to the usual Sunday crowd. The theatre will open about 15, as will also the one at Lighthouse Point, where vaudeville will reign supreme.—John Hendricks, the well-liked treasurer of the Grand, met with a sad bereavement last week in the loss of his venerable father.—George Peterson, of the Hyperion, has been in New York for the past ten days the guest of friends.—Sara Converse, who was a member of Maude Adams' co. last season, and who has been the guest of her sister, Mrs. Somers, for the past month, will go to Larchmont as the guest of Mrs. Fernandez in June.—Harry Lacy is at his home here.

JANE MARLIN.

**MARTFORD.**—PARSONS' THEATRE (H. C. Parsons, manager): Vaudeville pleased large audiences May 22-27 with exception of 25, when Chauncey Olcott appeared in A Romance of Athlone. Vaudeville continued 28-30. Frank Daniels 3. Maude Adams in Romeo and Juliet 17 will close the season.—ITEM: Parsons' has been very prosperous this season. The same care will be observed in the coming season's bookings.—Manager Parsons will direct the open air theatre at Werder's Park, adjoining the chutes.

A. DUMONT.

**WATERBURY.**—POLI'S THEATRE (Jean Jacques, manager): Chauncey Olcott in A Romance of Athlone May 26. Season closed.—ITEM: The past season has been a very successful one.

**GEORGIA.**

**SAVANNAH.**—THEATRE (David A. Weis, manager): The Brinkley Opera co. will open a season of Summer operas 5. This is the first attempt to present Summer operas to theatregoers here and it has never been thought that such an attempt would meet with much success, owing to the extreme heat. Manager Weis, however, has made arrangements to make the house comfortably cool. Fifty large electric fans and a ton of ice will be used nightly. The members of the orchestra, the ushers, and water boys will all wear white duck uniforms, and no expense whatever will be spared by the house management to make the patrons comfortable during the four weeks of opera. The members of the co. are rehearsing daily at the theatre.—Manager Dave Weis has just returned from a visit to his home at Galveston, Tex.

**FLORIDA.**

**FROM THE ATLANTIC TO THE PACIFIC—FROM THE GULF TO THE GREAT LAKES,**  
 A Continuous, Overwhelming Tide of Triumphs by THE ENTIRE WORLD'S MIGHTIEST MARVELS, the one Absorbing, Astounding  
 MINSTREL SHOW OF THE AGE,

# WM. H. WEST'S BIG MINSTREL JUBILEE.

A PRINCELY VICTORY HAS BEEN ACHIEVED BY THE PROGRESSIVE MINSTREL,  
**WILLIAM H. WEST,**

Not alone because of the Record Breaking Receipts which he has been the proud recipient of during the past season, but because of the excellence and mastery of his **GILT-EDGED PERFORMANCE**; and the American public have at last recognized the fact that, in order to "GET THEIR MONEY'S WORTH," nobody but first-class artists can furnish it.

**NO TALENT TOO GOOD—NO SALARY TOO GREAT.**

For next season's tour of this MAGNIFICENT ORGANIZATION, read the following:

*A few of the many opinions sent by wire to and from prominent managers throughout the country.*

RICHMOND, VA.

To Manager Cohen, Augusta, Ga.  
 West's Minstrel Jubilee is the best minstrel show I have ever seen. It's a revelation. The Southern country has never seen anything like it.

THOS. G. LEITH.

ST. JOSEPH, MO.

To Martin B. Donovan, Leavenworth.  
 West's Minstrels excel in every respect any minstrel performance that has ever visited St. Joe, and played to the largest minstrel audience ever assembled here.

C. U. PHILLEY.

SIOUX CITY.

To Paxton & Burgess, Omaha, Neb.

West's Minstrels is the best and most artistic performance ever given here, and this was the general verdict of the entire audience present. The house was packed to the doors.

A. B. BEALL.

To Manager Judah, Kansas City.

West's Minstrel Company is beyond a doubt the greatest and most artistic performance I have ever had the pleasure of witnessing. It is all that is claimed for it. The best.

MARTIN B. DONOVAN.

LEAVENWORTH, KAS.

To Wm. Foster, Des Moines, Iowa.  
 West's Minstrels are the best that ever played in Kansas City, and too much cannot be said of them.

KANSAS CITY, MO.

A. JUDAH.

\*\*\*\*\* TIME ALL FILLED. \*\*\*\*\*

*A few vacancies are still open for unique novelties and musicians for orchestra who double in brass, including Bassoon, Oboe and French Horns.*

**WM. H. WEST, Sole Owner. Offices, 1358 BROADWAY, NEW YORK CITY. D. S. VERNON, Gen'l Mgr.**

ard, closed a successful week's engagement May 27. Plays presented: The Senator's Daughter, The Man from Japan, Hearts of the Mountains, Dixie Land, His Mother's Husband's Boy, and The Mystery of Woodlawn. Season closed.

**SOUTH BEND.**—OLIVER OPERA HOUSE (James Oliver, manager); John Griffith, of Indianapolis, lectured to large house May 24.—AUDITORIUM H. G. Sommers, manager; Al W. Martin's co. gave a creditable presentation of Uncle Tom's Cabin to two large audiences. Richard Mansfield in Cyrano de Bergerac will close the season.

**GOSHEN.**—THE IRWIN (Frank Irwin, manager); Al W. Martin's U. T. C. May 26 to S. R. O.; excellent co.—ITEM: One of the cars of the Martin co., carrying their special scenery, was demolished in a collision at South Bend, Ind., 28.

**PLYMOUTH.**—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager); Ladies' Mozart Club (local) May 25; creditable entertainment; S. R. O.; Coleman Sisters Quartette 1.

**ELKHART.**—BUCKLEIN OPERA HOUSE (D. B. Carpenter, manager); Martin's U. T. C. gave a very good performance to a good house May 27.

**NEW CASTLE.**—ALCAZAR OPERA HOUSE (B. F. Brown, manager); Season will close 6 with the Key-stone Dramatic co.

**NEW HARTFORD.**—THRALL'S OPERA HOUSE (T. Mumford, manager); Robson Theatre co. opened for a week May 29 in Camille; good performance.

## INDIAN TERRITORY.

**ARDMORE.**—OPERA HOUSE (White B. Pruette, manager); Francis Davis, impersonator, May 24; crowded house. Season closed.

## IOWA.

**SIOUX CITY.**—GRAND OPERA HOUSE (A. B. Beall, manager); Richard Mansfield in Cyrano de Bergerac May 24 to packed house; receipts, over \$2,000; a wonderful production. The Bostonians 29-30 opened in The Serenade to crowded house. All the old favorites were most warmly welcomed and the new members, Helen Bertram, William Broderick, and William Lavin, made most excellent impressions. Rob Roy 30, Eli (local) 3. Beggar Prince Opera co. 5-10.—ITEM: Miss Methot and Messrs. Courtney, Kingdom, and Quinn, of the Mansfield co., were the guests of honor at a breakfast and dinner given by friends here.—Mr. and Mrs. Lyon, of Under the Dome, are visiting friends in the city.—Mrs. Davis and Mr. MacDonald, of the Bostonians, will assist in the memorial services held at the Grand Opera House 30.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, manager); Richard Mansfield in Cyrano de Bergerac May 26 to S. R. O., closing season of this theatre. Mr. Mansfield's manager says it was the largest house this co. has appeared to at a one-night stand.—ITEM: George B. Peck, business manager of Greene's, left for New York 1, to book attractions for next season. He was accompanied by his wife and mother.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager); Richard Mansfield in Cyrano de Bergerac May 25 to very large audience; general satisfaction. The Bostonians 31 in Robin Hood and The Serenade.—GRAND OPERA HOUSE (William Foster, manager); Klum-Hoover co. in Pawn Ticket 210; My Pardner, and The Lights of London, The Millionaire's Daughter, and Kidnapped 22-27.—MIRROR THEATRE (J. Connolly, manager); Dark.

**DUQUESNE.**—GRAND OPERA HOUSE (William T. Rohr, manager); Richard Mansfield in Cyrano de Bergerac May 27 to capacity. Mr. Mansfield and his excellent co. received storms of applause.—ITEM: Grace Heyer and Mr. Noyes, former Dubuquers, are in the Mansfield co. Miss Heyer was the guest at the residence of Colonel C. D. Hayden, where a luncheon was given in her honor.

**DECORAH.**—GRAND OPERA HOUSE (Weiser, Bear, managers); Luther College Musical Union Concert 13.—STEYER'S OPERA HOUSE (George Higgins, manager); Old Uncle Jed 5, 6.

**IOWA CITY.**—OPERA HOUSE (J. N. Colborn, manager); Godfrey's Band May 22; excellent performance; business fair. Opie Read 27 will close our season.

**McGREGOR.**—THE BERGMAN (Edward Bergman, manager); Old Uncle Jed 26; packed house; satisfaction given. Labadie's Faust 7.

**CEDAR FALLS.**—PACKARD'S OPERA HOUSE (Williams and Bassett, managers); Hubert Labadie in Faust May 26 to good house; satisfaction given.

**OKSALOOSA.**—MASONIC OPERA HOUSE (E. M. Fritz, manager); Cherry Sisters 2; Duncan Clark's Female Minstrels 5.

**GRINNELL.**—Sherman's U. T. C. under canvas May 29; performance below average; good attendance.

## KANSAS.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager); The Bostonians in The Serenade took us by storm May 22, and, in spite of the lateness of the season and the sultry weather, packed the house. The pleasing memories of the Alice Nielsen co. still are strong with us, and we could not but give The Bostonians and The Serenade second place in every way in our affections. Helen Bertram, Jessie Bartlett Davis, and Messrs. Barnabe, Macdonald, Broderick, Frothingham, and Fitzgerald held the main parts in the opera and in the public esteem. Lowe's Madison Square Theatre co. 29-3.—**GARFIELD PARK** (John Marshall, director); The Oliver-Colby co. formally opened the Casino 23, filling out the rest of the week to fluctuating

business, which averaged up hardly remunerative, owing to the fact that the weather was either rainy or threatening a deluge almost continuously, and also possibly because our public has not yet gotten over its astonishment at having an amusement park with a show nightly. Those who attended were well repaid. Oscar Sisson and Esther Wallace were the headliners, followed by the Oliver Family, Swiss Bell Ringers; the Keatons, Joe and Myra, in a comedy acrobatic duo; the Oliver Sisters, the Little Colbys, Master Frank and Baby Pearl, in a cake walk; Guy Oliver in a very strong whistling specialty; and the Colbys, Will and Miss Cricket, who gave a long and very pleasing turn. Godfrey's Band 5. Forrest Huebler Stock co. 8-17.—ITEM: Orlin T. Crawford, the local manager of the Crawford Opera House, has a circuit of parks in St. Joe, Sedalia, Atchison, Topeka, and other towns, and promises all a season of good open air shows, which will also react to his own profit.

THOS. R. HYATT.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager); Andrews' Opera co. in The Pirates of Penzance and Cavalleria Rusticana May 26 to small but appreciative audiences.

**ATCHISON.**—THEATRE (John Seaton, manager); Andrews' Opera co. presented Martha to a large audience May 25; performance excellent. Godfrey's Band 31 canceled. Season closed.

**HORTON.**—HIGH STREET OPERA HOUSE (Bailey and Fox, managers); Duncan Clark's Female Minstrels May 25; poor co.; good business. Sterling Dramatic co. 30.

**PORT SCOTT.**—DAVIDSON THEATRE (Harry C. Ernich, manager); Fred Rider's Night Owls drew a good house May 23.

**OTTAWA.**—ROHRBAUGH THEATRE (Charles H. Ridgway, manager); Godfrey's Band 6.

## KENTUCKY.

**ST. STERLING.**—ITEM: N. A. Wilkerson has leased the Grand Opera House for next season, and is having it thoroughly renovated and painted.

## MAINE.

**PORTLAND.**—JEFFERSON THEATRE (Fay Brothers and Hosford, managers); Waite Stock co. May 22, presenting The Man from Cattaraugus, Casey's Troubles, The Sultan's Daughter, Mr. Byall of Texas, The Black Flag, Uncle Sam in Cuba, and Check to big business.—**PORTLAND THEATRE** (M. J. Garrity, manager); Edwin Maynard co. 22-27 in The Two Orphans. The Dark Side of London, Two Fools Met, Ruth the Outcast, The Soldier's Return, Nevada, a Story of the Mines, and The World Between Them to fair attendance.—**CAPE CASINO** (Bartley McJulian, manager); The Charity Ball will open the season 10.—**GEN. THEATRE** (C. W. T. Goding, manager); The Wife will be the opening attraction 12.—ITEM: Burton Holmes will give a course of five illustrated lectures at City Hall during next Winter. Frank L. Callahan is taking a vacation in New York. He will return 10. His orchestra will furnish the music at the Gem Theatre this Summer.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager); American biograph closed May 27 to large and well-pleased house. The Butler Dramatic Stock co. opened 29 for one week to good business; co. strong and well balanced.—**THE NOROBEGA** (W. F. Reed, manager); A Wild Goose Chase 29 canceled. The White Crook Burlesque co. 26-27 to fair business. Same co. returned 30 under the name of European Sensation.

**OLD TOWN.**—CITY HALL (Gates and Co., managers); Charles Voltaire Comedy co. closed May 27 to fair patronage and presented during the week The Railroad Agent, Long Pine, Baron Rudolph, The Two Orphans, The Corsican Brothers, and Kathleen's Dream. A Country Merchant 19. Donnelly's Minstrels 29.

**ROCKLAND.**—FAREWELL OPERA HOUSE (G. L. Black, manager); The W. J. Butler Dramatic Stock co. closed a successful engagement May 27, having proved to be one of the best cos. seen here this season. Kennedy's Players 19.

**CAMDEN.**—OPERA HOUSE (R. W. Gill, manager); The White Crook Burlesque co. May 31 pleased a fair house.

**BELFAST.**—OPERA HOUSE (F. E. Cottrell, manager); White Crook co. to good business May 29; specialties good.

## MARYLAND.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Futterer, manager); Arnold Welles Players May 15-20 to poor business. Plays presented: Too much Mother-in-Law, Saved from the Flames, The Irish Rose, In the Social Swim, and Shadows of a Crime; performances first class.

## MASSACHUSETTS.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager); Sawtelle Dramatic co. did profitable business May 29-30 and delighted their patrons. Repertoire: The Captain's Mate. At the Buckeye Tavern, Slave of Gold, True as Steel, Dangers of a Great City, Faust, On the Hudson, A Race for Life, Little Miss Military, and Uncle Sam in Cuba. Pleasing specialties were introduced by Little Queen Ma, Belle Stevenson, Fred C. House, Harry Bewley, and George H. Summers. Frank Daniels 6.—ITEM: Mr. and Mrs. George Summers, Belle Stevenson and their daughter, Queen Ma, close with the Sawtelle co. here 3. The comedy roles will be assigned to

the cast.

**PIPERSTONE.**—FERRIS GRAND (W. H. Smith, manager); Ottumwa Quartette to large and pleased audience May 24. Vincent Stock co. pleased large audiences 26-27 with A Prince in Rags and A Mountain Girl. Same co. 2, 3.—**NEW OPERA HOUSE** (R. W. Ashton, manager); Dark.—ITEM: P. L. Hawkins, representing the Stayton Lyceum Bureau, was here 20 and closed contract for lecture course for next season.

**DULUTH.**—LYCEUM (E. Z. Williams, manager); The Boston Lyric Opera co. closed a successful week's engagement May 20. John L. Sullivan co. 20 to big business; performance good. Devil's Auction

Harry Bewley for the rest of the season.—Mr. Summers is under engagement to James R. Waite for next season and will be featured.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (James A. Reagan, manager); This house passed from the management of Heslin and Mack 1 to the control of James A. Reagan. The latter will start at once booking for next season. Mr. Reagan will endeavor to keep up the high standard of attractions. The new Keith chairs will be put in at once. It is expected that the house will be opened about the middle of August.—**WILSON OPERA HOUSE** (W. P. Meade, manager); Burrill Comedy co. closed a three nights engagement May 31, having presented Saved from the Sea, Old Glory, Rip Van Winkle, and The Diamond Ring. Laura Hubbard, the star, was very strong and had good support; good business.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager); The Sawtelle co. gave away a bicycle at each performance May 22, and did good business.

**ROCKTON.**—GRAND OPERA HOUSE (Kirsch and Montague, managers); John L. Sullivan co. May 25; small house; co. ordinary. The Pay Train 10.

**ST. PETER.**—OPERA HOUSE (H. J. Ludcke, Jr., manager); Turner Dramatic co. May 23.

**ALBERT LEA.**—OPERA HOUSE (W. F. Gage, manager); Heywood's Celebrities May 30.

## MISSOURI.

**CARROLLTON.**—WILCOXON OPERA HOUSE (H. H. and H. J. Wilcoxson managers); Season closed May 29 with Godfrey's Band to the largest audience of the season; concert excellent.

**ST. JOSEPH.**—TOOTLE THEATRE (C. U. Philley, manager); The Bostonians in Robin Hood closed the season May 23, playing to packed house; performance very good.—**CRAWFORD THEATRE** (E. S. Brigham, manager); Chase-Lister Theatre co. 22-27 in My Kentucky Home, Santiago, The Sea of Ice, Don Cesario De Bazaar, Cyrano de Bergerac, and East Portland.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Isaac Markward, manager); Kate Ellis Peed's School of Dramatic Art gave Rip Van Winkle to good business May 26.—ITEM: Barry N. Fuller and Willard Dashell are guests at the Minnewawa Hotel, Perle Springs.

**MEXICO.**—FERRIS GRAND (Hatton and Clevden, managers); Alba Heywood co. gave a good entertainment May 17 to pleased house. Season closed.—ITEM: Xavier Schawenbach arrived at Hardin Music College here 15. He has given three public recitals to big houses.

## MISSISSIPPI.

**NATCHEZ.**—TEMPLE OPERA HOUSE (Clark and Gardner, managers); Cineograph July 15. Nashville Jubilee Singers 17.—ITEM: Electric fans in abundance have been placed in The Temple, making it one of the coolest playhouses in the South.

## MONTANA.

**BUTTE.**—GRAND OPERA HOUSE (G. O. McFarland, manager); The Turtle May 24; played to crowded houses. John S. Lindsay 29. Roland Reed 1-3. McDowell-Walsh co. 8-11.—**UNION FAMILY THEATRE** (Dick P. Sutton, manager); Vaudeville 21-27. The Four Miltons, saxophone specialists, proved clever musical artists, and they are retained to appear with Wolford's Comedians 24-25.

**HELENA.**—MING'S OPERA HOUSE (E. T. Wilson, manager); The Pay Train May 23; poor house; poor performance. The Turtle to a good house 26; performance good. Roland Reed 30.

**GREAT FALLS.**—GRAND OPERA HOUSE (Park and McFarland, managers); The Turtle May 27 to fair business; performance disappointing. Roland Reed 26.

**ANACONDA.**—THEATRE MARGARET (H.

JACKSON. Sedney Brown, Joe Totten, Frank Richardson, Amy Stone, and Bert Lytell have given the most satisfaction, and all have been re-engaged for next season.—WALDMANN'S NEW THEATRE (Fred Waldmann, manager): The Milton Aborn Opera company continue in popularity. The bills 29-4 were: *Marietta*, *The Bohemian Girl*, and *The Chimes of Normandy*. *Carmen* 6-11. *Lucia di Lammermoor* 13-18. —ITEM: William H. Clark of Miner's Bowery Theatre, New York, has been chosen as manager of Waldmann's Opera House for next season. He succeeds Louis Roche, who will devote his entire time to his road attractions.—The Pennsylvania Printing Co. of Philadelphia brought suit against Manager Marcus Jacobs, in this city May 24 for \$125. Judge Harris decided in favor of the plaintiff. Manager Jacobs, through his counsel, John R. Hardin, gave notice of appeal. The benefit given Manager Fred Waldmann, upon his retirement 31 from the management of Waldmann's Theatre, was a decided success, and emphatic testimony to Mr. Waldmann's popularity. C. Z. KENT.

PATERSON.—ITEM: The season here is practically over at both theatres. The managers of both houses have been fortunate enough to book attractions that have placed the balance on the right side of their respective ledgers. Manager Goethius will retain the managerial reins at the Opera House and Manager Toovey will continue to direct the destinies of the Eden. He has had a hard fight with this house, and the success he has attained during the past three seasons was certainly merited by his hard work and upright dealings. As a fitting close to a prosperous season Finnigan's Fortune was presented May 26 by the Entre Nous Dramatic Club. This being our leading dramatic club a large and fashionable audience attended. Joseph McCoy and Joseph Murray, who were specially engaged for Mr. and Mrs. Finnigan, scored an emphatic hit. The rest of the co. Annie Gillen, Anna Bergen, J. A. Delaney, Joseph McIntyre, John Keays, and W. J. Downey, were all good in their respective parts. The production was under the direction of Charles Kerr.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): New York Lyceum Comedy co. in Monte Cristo May 27-31 to poor business; co. fair. The same co. presented The Chain of Destiny to light houses 1-3. Uncle Tom's Cabin and Alone in a Great City are the attractions booked for matinee and evening 4 respectively.—ITEM: This co. will close the season at the Lyric, except for some local affairs. Manager Soulier states that it has been a very successful one, and the patrons of the theatre are well satisfied.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): Al Reeves co. gave a benefit for the Catholic Club May 26 before a large audience. The advance sale was over \$500, one of the largest of the season.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Allstrom's Opera co. (local) repeated The Chimes of Normandy 26 to a large audience; good performance. The Widow from the West 2, 3.

BONONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Widow from the West May 26; good business and performance.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): An Evening Out (local) May 31 to well-filled house.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): The Widow from the West 5, 6.

ASHUR PARK.—OPERA HOUSE (W. H. Morris, manager): The Widow from the West 7, 8.

#### NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittman, manager): L. B. Stockwell in *A Midnight Bell* May 27 to pleased audience; receipts \$35.

ALBUQUERQUE.—ORCHESTRION HALL (A. A. Trimble, manager): Rose Stillman co. May 22-27. A Midnight Bell 28.

#### NEW YORK.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): May Irwin with a well-balanced co. in *Kate Kip* pleased two large audiences May 21. The Wilbur Opera co. opened the third week of its engagement 29 by singing *La Mascotte*. The week's repertoire includes *The Grand Duchess*, *Olivette*, *The Two Vagabonds*, and *The Merry War*. The specialties include thirty minutes of minstrelsy. Sousa's Band gave two concerts 31. The attendance was large and his new march, "Hands Across the Sea," was greatly applauded.—ITEM: Young Brothers' U. T. C. 25 to a large audience. The Pay Train 2. Roland Reed 6, 7. Walsh-Macdowell co. 15. ALON BRUBAKER.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Young Brothers' U. T. C. May 22 to small house.

#### OHIO.

LIMA.—FAUROI OPERA HOUSE (H. G. Hyde, manager): Van Dyke and Eaton co. closed a second successful week 21, presenting *The Lost Cause*, *The Volunteer*, *A Happy Pair*, *The Last Chance*, *The Pulse of a Great Metropolis*, *A Family Affair*, and *Woman Against Woman* to S. R. O. at each performance; audiences well pleased. Vogel's Minstrels 5. John L. Sullivan co. 6-12. The Flints 21.

PARCO.—OPERA HOUSE (C. P. Walker, manager): Devil's Auction May 20 to large and well-pleased audience. Young Brothers' U. T. C. 27 to very small business. The Pay Train 2. Roland Reed 6, 7. Walsh-Macdowell co. 15. ALON BRUBAKER.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Season closed.—AUDITORIUM (M. H. Haskell, manager): Pitman Comedy co. May 22 to light business. Repertoire: *The Red Cross Nurse*, *The Electrician*, *La Belle Marie*, *The Lost Paradise*, *The Electrician*, and *The King of the Opium Ring*.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Van Dyke and Eaton co. opened for a week May 29 in *Jack's Wife to S. R. O.*; co. strong.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): The Jay from Jayville 8 by local talent, assisted by Mr. Nat. Reis, for benefit of Western Reserve Band.

#### OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Walsh-Macdowell co. in *La Tosca* May 20. Wakefield-Andrews Opera co. 27. Sam T. Shaw 19-24.

#### PENNSYLVANIA.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Babb, manager): Velvo co. May 21-27 in *A Man of Mystery*, *Who's Boy Are You*, *The Vassar Boy*, *The Red Cat*, *Little Miss Weatherford*, and *Satan's Foot Ball* to good business. Mark E. Swan and the entire co. deserve favorable mention. Swan's Stock co. will open the Summer season 5.—VALLEY PARK: Clara Turner's co. will open the season 5.

WARREN.—LIBRARY THEATRE (F. B. Scott, manager): Tommy Shearer co. finished a week's engagement May 27 to light houses. Plays presented: *A Coal Black Ldy* a version of *Turned Up*, *The Black Flag*, and *A Waif of the Mines*. Local entertainment 20 to a large house. Sevengals 5-10 will close the season.

ALLEGHENY.—ACADEMY OF MUSIC (N. E. Worrell, manager): Way Down East closed the regular season of this house May 31, and, although the evening was very warm, attracted a very fair-sized audience; the performance was full that could be desired, and the audience was highly pleased.

ERIE.—ITEM: Walter H. Crosby of the White Heather was a guest of Louis Streuber of the Erie and Buffalo Steamboat Co. May 29, when their new passenger steamer made her first trip from Detroit to Erie.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Tennessee's Pardon May 23; crowded house; performance good. Clara Turner Stock co. 1-3.—VROMAN OPERA HOUSE (John Vroman, manager): Dark.

#### SOUTH CAROLINA.

FLORENCE.—OPERA HOUSE (Fred Stackley, manager): Passion Play pictures May 24; small audience; performance good.

#### TEXAS.

WACO.—AUDITORIUM: The Schwarz Stock co. opened a Summer season May 22 to big business. The co., headed by Owen Bartlett, is the best Summer organization this city has had in years. The Auditorium is conducted under the auspices of the Citizens' Railway Co., and managed by Jake Schwarz. Admission is free, charge being made for reserved seats only. The outlook is for a most successful season.

W. V. LYONS.

#### UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): McFadden's Row of Flats May 26, 27 to good business. The scenery and costumes of this piece are far better than the play. Of the specialty acts the *Moss Family* of music instrumentalists and the Speck Brothers' dwarfs were the main features.—NEW GRAND THEATRE (M. E. Cooke, manager): Dark.

AMSTERDAM.—OPERA HOUSE (George M. Clunie, manager): Frank Daniels in *The Idol's Eye* closed the local season May 30, testing the capacity of the

house. Entire satisfaction given by Mr. Daniels and supporting co.—ITEM: The season just closed has been the most brilliant and prosperous in the history of the theatre.—Manager McCullough has striven with an earnest and conscientious endeavor to secure only the best plays and casts, and that he has in this succeeded as well as that his management has won the hearty approbation of our theatre-going public is strongly attested by the large box-office receipts.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Frank Daniels and a superior co. gave a first-class performance of *The Wizard of the Nile* May 31 to a large audience. Myles McCarthy in *Dear Heart* of Ireland 3. Channing Crockett 10.—BROADWAY THEATRE (George L. Corliss, manager): Professor William D. Ward's lecture 25 was a success.—ITEM: Fred Reynolds has closed his season with *Principe and Dockstader's Minstrels* and returned to his home here. Mr. Reynolds, in addition to his other work with the co., was stage-manager.

WATERPORT.—CITY OPERA HOUSE (E. M. Gates, manager): Corse Payton Stock co. 8-12, last half of week in *Alone in London*, *Cyrano de Bergerac*, and *On the Rappahannock*; good houses; satisfaction given. Frank Daniels in *The Idol's Eye* 16; good house; audience pleased. *The Burglar* 21; light house; fair performance. Sousa's Band 27; large house; audience pleased. Season closed.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees): J. J. Shubert, resident manager: The Shubert Stock co. in *The Senator* attracted large and well-pleased audiences May 20-21. The staging of the play was greatly admired. Repertoire 5-10.—LYCEUM THEATRE (A. E. Wolff, manager): A Parisian Romance was the opening attraction of the new stock co. 23-24; audience good. The Private Secretary 5-10.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Season closed with Frank Daniels in *The Idol's Eye* May 23 to a large and enthusiastic audience.—ITEM: The past season has been quite a prosperous one and Manager Covell has booked many good attractions for next season.

COMOES.—NEW OPERA HOUSE (E. C. Game, manager): Frank Daniels in *The Idol's Eye* to S. R. O. May 23; audience delighted. Sousa's Band 20; small but pleased house. Season closed.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Regular season closed with Sousa's Band May 23; good and highly pleased audience. Season, as a whole, has been good.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Egypta (local) May 23, 26; satisfactory performance; large business.

JAMESTOWN.—CELERON PARK THEATRE: Elks' Minstrels May 25, 26; crowded houses. Tommy Shearer co. 29-30.

TROY.—MUSIC HALL: Sousa's Band May 30 played to the capacity of the house and gave the usual satisfaction.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Sousa's Band delighted a large audience May 29.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Roland Reed presented *The Wrong Mr. Wright* in a very clever manner May 24; fair business.

TACOMA.—THEATRE (L. A. Wing, resident manager): A Bachelor's Honeymoon May 25 to fair business; co. satisfactory.

Mulvey, manager): Dark.—ITEM: Sattair and Garfield beaches opened 1.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Shadows of a Great City May 27; small house; fair performance.

#### VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Joseph Greene co. May 22-27 to large business.—ITEM: Mrs. Walker has booked a fine line of attractions for the coming season, and will open Aug. 22 with *Two Little Vagrants*.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Tommy Donnelly's Minstrels to fair house May 30. Joseph Greene co. 5-10.

#### WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): A Bachelor's Honeymoon May 22-24 to fair houses; performances good. Clay Clement in *A Southern Gentleman* and *The New Dominion* 25, 26, attracted large houses and gave splendid performances. Mr. Clement is an old friend of Seattle theatricals, through his connection with the old Corday Stock co. The Seattle Philharmonic Society 27 gave its initial concert, that proved a great success.—THIRD AVENUE THEATRE (W. M. Russell, manager): The Three Guardsmen 25-26 drew good business. The Belasco-Thall co. opened 26 for two weeks. The co. is headed by George Osborne, and comes direct from the Alcazar Theatre, San Francisco.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): A Bachelor's Honeymoon May 19, 20; good business; fair performance. *The Bays* in *A Hot Old Time* 22, 23; light business. Bobby Taylor in *McSorley's Twins* 24; small house; poor performance. Roland Reed in *The Wrong Mr. Wright* and *His Father's Boy* 25, 26; crowded houses; audiences pleased.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles F. Van De Water, manager): McPadigan's Row of Flats played to good business May 22; audience pleased. Bruno-Sundel Concert co. to fair business 23; satisfaction given. Si Perkins co. 29-3.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Roland Reed presented *The Wrong Mr. Wright* in a very clever manner May 24; fair business.

TACOMA.—THEATRE (L. A. Wing, resident manager): A Bachelor's Honeymoon May 25 to fair business; co. satisfactory.

#### WISCONSIN.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Clara Matthes co. May 18-20 in *La Belle Mariée*, *The Mariner and Mate*, *Town and Country*, *Special Deposit*, *Flowers of the Forest*, *Lost in London*, and *Peck's Bad Boy*; fair houses; poor performances. Moulton Stock co. 25-27 in *A Wife's Peril*, *A Soldier's Sweetheart*, and *Slaves of Fortune*. John L. Sullivan co. to S. R. O. 29. Mahara's Minstrels 5. Mattie Vincent co. 12-17. The Flints 21.

APPLETON.—OPERA HOUSE (J. W. Thicken, manager): Pabst German Theatre co. delighted a large audience May 26.—ITEM: Ralph Pomeroy, press representative of the Columbia Theatre, St. Louis, is here to spend the summer.—Mort Singer, treasurer of the Bijou Theatre, Milwaukee, made a business visit to this city last week.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): The Old Kentucky Home co. May 23; poor business; poor co. John L. Sullivan co. 1. Schubert Symphony Club 2.—COLUMBIA THEATRE (Harry B. Sutherland, manager): Mahara's Minstrels to packed house May 27; fine performance; audience pleased.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Elks' circuses May 25, 26; crowded houses; performances good. The New World (local) 25, 26; good houses. Anderson Theatre co. in Mystic Mountain 29 and the Cannon Ball Express 30; good houses. Devil's Auction 3.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Journalists (local) May 25 to good house. Devil's Auction 26; crowded house; performance fair. John L. Sullivan co. 27; good business; special guests gave satisfaction. Boston Lyric Opera co. 29-31.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feik, manager): Robert Downing and a good co. presented Ingomar to a good audience May 23; performance satisfactory. Martin's U. T. C. 20.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): Columbia Comedy co. May 11-13 in *The Squire*, and *My Uncle from Manila*; fair co.; small house. Mahara's Minstrels 22. Old Uncle Jed 19.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Mahara's Minstrels May 21-24; good business; audience not pleased. John L. Sullivan co. 31.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): A Jolly Night May 19; fair audience and performance. Devil's Auction 2 will close the local season.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Frankie Richter, boy pianist, 3.

LA CROSSE.—THEATRE (J. Strasiliuska, manager): The Flints, hypnotists, May 22-27; good houses. Elks' burlesque circus 2.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): John L. Sullivan co. 3. Salisbury Comedy co. 15. Anderson Theatre co. 19-24.

POND DU LAC.—NEW CHERCENT OPERA HOUSE (William H. Stoddard, manager): Tennesseean Jubilee Singers May 26; small but appreciative audience.

#### CANADA.

TORONTO.—ITEM: The local dramatic season, which closed May 29, has been, as was expected, the most successful in years. In comparison with the season of '98-'97 it has shown a large increase in the gross monetary returns, an improvement not to be attributed alone to the disposition of the public to spend money since the passing away of the business depression, but also to the excellent manner in which the local theatres have been conducted. During the past two seasons the number of theatres has been increased to five, three of them being legitimate houses, and a conservative estimate states that the local public has spent about thirty per cent more on the drama than in '98-'97. The greatest artistic successes of the season were the engagements of Mrs. Fiske, Olga Nethersole, Richard Mansfield, and Julia Arthur, and there were other notable dramatic offerings. Setting aside all considerations of the theme of the play, Mrs. Fiske's presentation of Tess of the D'Urbervilles was one of the most noteworthy events of the season. It was remarkable for its

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For Recognized Attraction.—Leading Lady, Leading Man, Two Comedians, One Comic, Comic Ingenue, Sister Team (small) and Pianist (arranger). Only FIRST-CLASS people who sing and have good wardrobe considered. Lowest terms. All particulars and photos FIRST letter.

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BIDS will be received until July 1, 1899, for the lease of the GRAND OPERA HOUSE, NEW ORLEANS, LA., for one or more years. Bids to be addressed to President and Directors of La Varieté Association. The association reserves the right to reject any and all bids.

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"Hand of Fate," soubrette lead; "Blue Grass" stock piece; "Wife for Wife," stock play; "New Day by Day," soubrette boy lead; "Little Master," soubrette lead; "The Moonshiners," comedienne and soubrette; "Grass Widow," stock; "Captain's Mate," soubrette lead; "His Niece," stock; "Baron," comedienne and soubrette. T. H. INNETT, Agt., 1402 Broadway, N. Y. City. Repertoire Managers, send in your orders and state territory.

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## DATES AHEAD.

Managers and agents of traveling companies and correspondents are invited that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

ADAMS STOCK: Chicago, Ill., June 5-19. Rockford, N. Y., 12; Albany 14. Hartford, Conn., 16.

BECAUSE SHE LOVED HIM SO: Chicago, Ill., June 12—indefinite.

BELASCO-THALL: Seattle, Wash., May 28-June 10. BOND STOCK (Frederick Bond, mgr.): Albany, N. Y., May 29—indefinite.

BRYAN'S COMEDIANS: E. Saganin, Mich., June 3-10. Bay City 12-17. Alpena 19-24.

BUTLER - W. J. DRAMATIC (P. J. Reynolds, mgr.): Eastport, Me., June 8-19. Owls 12-17. St. John's, N. B., 19-24.

CARLISI'S STAGE COMPANY (J. H. Emery, mgr.): Boston, Mass., 9—indefinite.

COLBY, OLIVER: Atchison, Kan., June 12-17. Sedalia, Mo., 19-24.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

CARNEGIE STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.

FINNIGAN'S BALL (Joe W. Spears, mgr.): Yorkton, N. Y., Aug. 29.

FRAWLEY STOCK: Washington, D. C., May 8-June 10. Milwaukee, Wis., 12—indefinite.

FROST STOCK: Goderich, Ont., June 5-17.

GAY, BOBBY: Fargo, N. Dak., June 7. Brainerd, S. W., Superior 9. Duluth, Minn., 10.

GIBNEY-HOPPEL STOCK: Mankato, Minn., May 29—indefinite.

GRIFFITH, JOHN (C. E. Hamilton, mgr.): Cheyenne, Wyo., June 6.

HADLEY STOCK: Woodstock, Ill., June 5-10.

HARKINS, W. S. (Ed R. Salter, mgr.): Halifax, N. B., June 5-24.

HIS EXCELLENCE, THE GOVERNOR: New York city, May 9—indefinite.

HOTT COMEDY: Beatrice, Neb., June 5-17. Hastings 19-July 1.

IMSON COMEDIANS: Alliance, Neb., June 6. Broken Bow 8-10.

IRISH VISITORS: Moncton, N. B., June 6. Sackville 7, Amherst, N. S., 8. Joggins' Mines 9. Picton 10.

KEystone DRAMATIC (McGill and Howard, mgrs.): New Castle, Ind., June 5-10. Findlay, O., 12-17.

MALONEY, PAT (Frank W. Nasen, mgr.): Moncton, N. B., June 6. Sackville 7, Amherst, N. S., 8. Joggins' Mines 3, Picton 10.

McPADFEN'S ROW OF FLATS (Gus Hill, mgr.): Denver, Col., June 5-10. Omaha, Neb., 11-13. Des Moines, Ia., 14. Davenport 15. Galesburg, Ill., 16. Chicago 19-July 1.

MacDOWELL, MELBOURNE (Ben Stern, mgr.): Butte, Mont., June 8-11.

MANSFIELD, RICHARD: Milwaukee, Wis., June 5, 6. So. Bend, Ind., 7. Jackson, Mich., 9. Ft. Wayne, Ind., 10.

MARKS BROS. (No. 1): Sault Ste. Marie, Mich., June 19—indefinite.

MCKELOW STOCK (Harry Shannon, mgr.): Seville, O., June 7.

MAYNARD, EDWIN (H. Percy Hill, mgr.): Burlington, Vt., June 5-10.

SHOTS BROS.: North, W. Va., June 5, 6. Keystone 7, 8. Vivian 9. Welch 10.

WELSH BROS.: York, Pa., June 5-7. Carlisle 8. Shippensburg 9. Mercersburg 10.

### VARIETY.

ROBINSON COMIC OPERA (Western): Frank V. French, mgr.: Ottawa, Ont., May 29-Aug. 26.

STOESSEL OPERA: Providence, R. I., May 29—indefinite.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): San Francisco, Cal., May 15—indefinite.

THE GEISHA: Buffalo, N. Y., June 5-10.

WAITE OPERA: Baltimore, Md., May 29—indefinite.

WILBUR OPERA: Albany, N. Y., May 15-June 10.

WILBUR KIRKIN: Grand Rapids, Mich., June 4-30.

### MINTRELS.

AMERICAN BIOGRAPH (Canadian): John H. Garrison, mgr.: Toronto, Can., June 5—indefinite.

BON TON BURLESQUERS: New York city June 5-10. Brooklyn, N. Y., 12-17.

GAY MASQUERADES (Gus Hill, mgr.): Newark, N. J., June 5-10. Philadelphia, Pa., 12-17. Harrison, N. Y., 19-24.

HOT AIR CLUB: Washington, D. C., June 5-10. Baltimore, Md., 12-17.

MALONEY, A. T.: Moncton, N. B., June 6. Sackville 7, Amherst, N. S., 8. Joggins' Mines 9. Picton 10.

MONTE CARLO GIRLS: Baltimore, Md., June 5-10.

SPRING WINDOWS: Montreal, Can., June 5-10.

TAMMY TIGERS (Gus Hill, mgr.): Harlem, N. Y., June 5-10. New York city 12-17.

VANITY FAIR: New York city May 29-June 10.

### CIRCUSES.

ADELL'S: Mechanicsburg, O., June 6. Tremont City 7, St. Paris 8. Fletcher 9. Troy 10.

BUFFALO BILL'S WILD WEST: Elizabeth, N. J., June 6. Yonkers, N. Y., 7. Poughkeepsie 8. Winslow, Florence, Wallack, Gladys Wallis, Olive White, Marie Warren, Lois Williams, Cora Williams, Lillian Whiting, Jessie Woods, Mrs. Stephen Wright (Tel.), Marie Wainwright.

### MEN.

DOCK'S (SAM): Still Pond, Md., June 6. Chesterville 7, Millington 8. Crumpton 9. Sudlersville 10.

FOREPAUGH-SELLS BROS.: Portland, Me., June 6. Bangor 8. Waterville 9. Lewiston 10. Lancaster, N. H., 12-17. St. Johnsbury, Vt., 13. Montpelier 14. Burlington 15. Rutland 16. Glen Falls, N. Y., 17.

GENTRY'S: Toledo, O., June 5-7.

GREAT EASTERN: Norwich, Conn., June 6, 7.

GOLLMAR BROS.: Durand, Wis., June 6.

HAAG'S: Nonata, Okla. T., June 6.

HARRIS NICKEL PLATE: Chicago, Ill., May 29—indefinite.

LA. PEARL'S: Westfield, Mass., June 6, Holyoke 7, Palmer 8. Spencer 9. Webster 10.

RINGLING BROS.: Weiser, Id., June 6. Baker City, Ore., 7. La Grande 8. Pendleton 9. The Dalles 10. Portland 12, 13. Centralia, Wash., 14. Tacoma 15. Seattle 16. New Whatcom 17. N. Yakima 19. Walla Walla 20. Cofax 21. Spokane 22. Moscow, Id., 23. Lewiston 24.

ROBINSON'S: Lexington, Ky., June 6. Danville 7, Nicholasville 8. Georgetown 9. Gallon, O., 17.

SHOTS BROS.: North, W. Va., June 5, 6. Keystone 7, 8. Vivian 9. Welch 10.

WELSH BROS.: York, Pa., June 5-7. Carlisle 8. Shippensburg 9. Mercersburg 10.

### MISCELLANEOUS.

BLIND BOONE CONCERT (John Lange, mgr.): Fairmount, Neb., June 6. Stromberg 7. Osborne 8. Rising City 9. David City 10. Columbus 12, Genoa 13. Fullerton 14. Cedar Rapids 15, Albion 16.

CANADIAN JUBILEE SINGERS: Faribault, Minn., June 6. Northfield 7, Red Wing 8. Hastings 9. St. Paul 10-12.

KEMP SISTERS' WILD WEST: New Castle, Pa., June 5-10.

SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—indefinite.

SOUSA'S BAND: Manhattan Beach, N. Y., June 17-Sept. 4.

### LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars postal cards and newspapers excluded.

### WOMEN.

May Ashby, Leona Amrose, Lottie Alter, Evelyn Audley, Kittle M. Adams, Ramie Austin, Carrie Anderson, Lillie Ally, Nita Austin, Margaret Anglin.

### III.

Mamie Bachelder, Georgia Busby, Eulalia Bennett, Anna Boyle, Addie Barton, Kate Blyth, Georgie Block, Kate Beneteau, Edna Browning, Sylvia E. Berkey, Gertrude Blanke, Eugene Blair, Lillie H. Brown, Verbia Brinkley, Maude Bayley, W. E. Bayer, Mrs. G. K. Brummell, Lillian Bodillard, Viola Belmont, Alice Butler, Nellie Berwick, Janet Barrington, Bessie Bonehill, Alice Brewster, Sylvia Boynton, Mrs. C. Byers, Jennie Bowen, Fannie Bloodgood, Helen Bremer.

### C.

Mrs. M. Coyne, Ida Florence Campbell, Mrs. Frank Calder, Rita Carlisle, Maurel Clark, Fanny Conne, Bernice Childs, Eva N. Carr, May Claxton, Kate Claxton, Ruby Cole, Estelle Clayton, Mrs. Johnnie Carroll, Edith Crane, Jennie W. Campbell, Neva Cartotta, Miss F. Collis, Jennie Calloway, Susie Cawthorne, Leila Costello, Edith Crane, Lillian Claggs, Louise Classen, Alice Cobb, Lillian Chambers, Lora A. Clef.

### D.

Lulu Delmay, Maud Ross Davies (S. D.), Georgia DeLand, Mandi Dell, Mathilde Duncan, Drew Donaldson, Anna Dubarry, Vera De Noe, Daisy Dwyer, Emmett F. Darling, Pasquale Dr. Vito, Frances Drake, Mrs. Frank Drummer, Mrs. John D'Ormond, Mrs. Chas. A. Doremus, Madge Dixey, Minnie Du-

### E.

Mrs. Harry Elmer, Jennie Elmore, Agnes Ethel, Adele C. Early, Miss Jerome Edwardy, Grace Emmett, Dorothy Earle, Mrs. Harry Earle, Nellie Edmunds, Ethel Eagleton.

### F.

Clara Flako, Lucille Fallon, Pauline Fletcher, Madge Field, Emma S. Frye, Catherine L. Foote, Annie Finner, Marie M. Fountain, Grace Filkins, K. Florence, Grace Freeman, Hattie Foley, Ethel Ferguson, Hulda Frear, Marion Frances.

### G.

Jane Gray, Amelia Gardiner, Margaret Gordon, Sadie Gerard, Kate Griffith, Josephine Gaaman, Emilie Gardner, Britannia Griffin, Coyle, Coyle Given, Sidney Gilmore, Irene Gracie, Marie George, K. Grey, Juliette W. Gruber, Belle Gold, Wilma Gilmore, Anna J. Goodwin, Nana Glenn.

### H.

Louise Hamilton, Emma Hayes, Annette Huntington, Winnie Hammond, Freddie Hammond, Lou Harrison, Bella Harrington, Bill Herring, Gilley Marie Herne, Bert Hope, May Howard, Sadie Hussey, Lillian Harper, Jessie Mae Hall, Geraldine Holman, Nellie Howard, R. E. Hoan, Mary Harne, Annie Harris, Almira Hallam.

### I.

Rose L. Iostem.

### J.

Marie Jansen, Rose Jostyn, Addie Jaques, Alice Johnson, Minnie Jarbean, Jose.

### K.

Cassie Knight, Rosalie Knott, Adelaide Keven, Mayme Keatley, Bertha Kellogg, May Kelso, Miss King, Georgia D. Kenyon.

### L.

Elsie Leslie, Miss Jeffries Lewis, Rose Leighton, Gertrude Liddy, Belle Livingstone, Marie Lane, Bette Le Vyne, Rose Leslie, Lucille Le Verne, Miss Lee Marr, Grace Lamkin, Adelaide La Viere, Mamie La Rue, Caroline Locke, Gillyette Leacock (Reg. lot.), Lotte La Toure, Sara Lascelles, Minnie Lane, Louise Lloyd, Belle Le Mar, Ada La Rose, Bonnie Lottie, Ethel Linton, Josie La Fontaine, Clara Langley, Mrs. M. Laird, Lucy Lane, Sarah C. La Moyne, Helen Lord, Eva L. Lovell, Mable Love, Dora Lowe, Alethea Luce, Rosa Lorraine, Nina La June.

### M.

Josephine May or Mack, Angela McCall, Mrs. Matthias, Jessie B. Masters, Maud Miller, Mollie Moore,

Jean Mawson, Myrtle Melrot, Kittie Murphy, Florence Maddock, Anna Mason, Olive May Helen McGregor, Pearl Meredith, Florence Ball Myring, Louise Marshall, Estelle Mortimer, Maggie Mitchell, Allie Marshall, May McCaskey, Lillian Mortimer, Milie Mayo, Clara Moran, Lottie Mortimer, Maud Morrell, Sadie Miner, Beatrice Morline, Lillian Mortimer.

N.

Florence Noble, Alice Nelson, Lillian A. Nelson.

O.

Maude O'Dell, Lillie Ortiz, Louise Osbourne, Amy Paige O'Connor, Olive Oliver.

P.

Mrs. J. W. Peil, Jennie O'Neill Potter, Edith Pope, Mrs. Frank Plummer, Lillie Parker, Marie Parkes, Kate Purcell.

R.

Mattie Russell, Elizabeth Robbins, Marion Rae, Ella Roberts, Sarah A. Russell, Fanny Rice, Florence Raymond, Zelma Rawlston, Birdie Renner, Nellie Rose, Mamie Morella, Sue Belle Mead, Deronda Mayo, Clara Moran, Lottie Mortimer, Maud Morrell, Sadie Miner, Beatrice Morline, Lillian Mortimer.

S.

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—*Minneapolis Tribune.*

Charlotte Wade played a part of the greatest "disagreeableness" with an excellent appreciation of its limits and possibilities.—*St. Paul Pioneer Press.*

Charlotte Wade, as Dagmar, used a tasteful force in revealing, when half intoxicated, the revengeful motives that prompted her to deceive the world.—*St. Paul Pioneer Press.*

Miss Wade, as Dagmar, gave a splendid piece of work, thrilling and vibrating with passion.—*Minneapolis Tribune.*

Dagmar, perhaps the most difficult part of the play, was a strong performance by Charlotte Wade.—*Pittsburgh Press.*

Charlotte Wade was effective as Dagmar.—*Dramatic Mirror.*

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EN ROUTE WITH  
**BOBBY GAYLOR.**

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Permanent address, ACTORS' SOCIETY OF AMERICA.

Miss Hope Booth, a delightful ingenue, plays Mabel Harwood, to the exhaustion of everything which could be desired of a coquettish fetching maiden.—*Boston Herald*, Jan. 24, 1899.

Miss Hope Booth was at home in her part, and showed considerable dramatic ability.—*Boston Post*, Jan. 24, 1899.

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Owing to closing of A. Emerson Jones Stock Co., June 3, invite offers for balance of Summer.

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“The Adventures in the Spectre House 1898-99—The Lobster in The Garden 1898-99.”

## TELEGRAPHIC NEWS

### CHICAGO.

Summer Opens Well on the Lake—Stage and Police News of Cook County.

(Special to *The Mirror*.)

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## GAWAIN'S GOSSIP.

**Ambassador Choate Toasts the Drama—The Queen's Day—Notes.**

(Special Correspondence of The Mirror.)

LONDON, May 27.

During this week—up till Wednesday inclusive—we all went in for "God-Save-the-Queen" in honor of the eightieth birthday of our beloved Victoria R. and I. On the birthday anniversary, which was Wednesday, many a special bill was given, by way of celebrating this auspicious event. At many a theatre, both of the dramatic and of the variety kind, the national anthem was chanted by specially engaged soloists, the large audiences chorusing the same with considerable gusto. The chief Queen's birthday entertainment, however, was undoubtedly given by Beerbohm Tree, at Her Majesty's, to over 1,500 youngsters from the principal naval and military orphan schools. Not only did the again flourishing Tree and many kind helpers from his own and other companies give this big bill free, but proper care was taken to provide for the needs of the inner man, or rather the inner boy and girl. Wherefore one found gladness and enthusiasm prevailing the balance of the time among these youthful subjects of Her Gracious Majesty, on whose dominions the sun never sets and probably doesn't want to.

On Thursday we prepared to go in for hailing Columbia as she is represented to us by your new Ambassador, Mr. Choate, who is already much beloved on this side. The good Choate, as I notified you a fortnight ago, was down to propose the toast of the Drama at the fifty-fourth annual dinner of the Royal General Theatrical Fund. So, in order to have the pleasure of picking a bit with your Ambassador and of hobnobbing again with many good solid American citizens, I made it my business and my pleasure to be around. Among the representatives of Stars and Stripes land present were Citizens Charles Frohman and William Gillette. We banqueted in comparative calm and anon, after our chairman, the worthy Earl of Dartmouth, had let fall a few well-chosen and modest sentences as to the claims and needs of this deserving and old-established Fund, and after melodious outbursts of song, chiefly from your fair compatriotes, Helen Trust, the toast-master called for silence for Excellency Choate, and straightway all optics present were eagerly bent upon the distinguished looking features of your Ambassador.

After loud and long cheers for Choate, that worthy diplomatist, shedding around glances full of humorous perception, began to orate, and to orate both gracefully and gieefully. Among other things, he disclaimed any connection with the stage, except that of audience, and proceeded humorously to point out that, after all, audiences were really rather necessary to the well-being of the drama. He confessed that the charity dinner was an institution quite novel to him. He conceived that it had arisen from the theory of the old philosopher that the seat of the soul was the stomach; and so folks eat, as it were, their way into their pockets. He regarded these dinners as delightful functions; and he proposed on his return to America to introduce the custom, for there, although they had plenty of charities, the charity dinner was unknown. Another Excellency finely gave a fine quotation from your Charlotte Cushman: referred in eulogistic terms to our David Garrick and our Sir Henry Irving: made a happy reference to our chairman, the Earl of Dartmouth, as descended from the Dartmouth who, among other good works in America, founded your Dartmouth College; graciously glanced at the Queen's birthday celebrations of the previous twenty-four hours, and, in pointing out that our sovereign was the patroness and a constant donor to this Fund, finished with an eloquent plea in its behalf.

It was indeed a splendid speech, delivered without a note or trace of effort, and in a manner to fascinate all hearers. Overwhelming were the plaudits showered upon Chief Guest Choate as he resumed his seat after having so nobly contributed to the general joy of the whole table, as the author of Macbeth would say. Comyns Carr, wit, critic, playwright, and managing director of the Lyceum, Limited, responded to Mr. Choate's toast, but his speech, although earnest and patriotic, was not up to his celebrated post-prandial form. The subscriptions amounted to over £1,500.

The aforesaid Irving returned to the Lyceum on Thursday evening after a fortnight's illness and was warmly welcomed by a crowded house. He was in fine histrionic form, despite a few remaining marks of weakness. That other distinguished invalid, Arthur Roberts, has now sufficiently recovered from his recent severe operation on the jaw to go a-sea-voyaging.

On Monday, which was our Whitsuntide bank holiday, we were treated to another earl upon the stage, perhaps to make up for his at present histrionically silent lordship, the Earl of Rosslyn, otherwise James Erskine, who was to have come to your side, but didn't. Our own newest stage lord is the claimant to the earldom of Poulett, who as Viscount Hinton was wont until the death of the old earl, a few months back, to gain his livelihood by playing a piano-organ in the streets, because his reputed father had cast him off and would do nothing for him. The ex-Viscount, whose claim apparently cannot be shaken, made his appearance on Monday at the huge Canterbury Theatre of Varieties, near Westminster Bridge, and opposite that somewhat unsavory coster region the New Cut Lambeth. The Earl acted in a sketch called London Streets, and in it he played the piano-organ with all his former energy. His acting, however, was not brilliant, and the piano-organ was still less so. Wherefore his engagement finishes to-night. I am sorry for the Earl's sake, for I always found him a modest, hard working fellow, and for the time being he wants money badly. He would certainly pan out better in a better sketch.

Bob Bradshaw's Dream, a new one-act play, made, I believe, in America, will, on and after Monday next, precede Why Smith Left Home, which seems to have caught on at the Strand. Also, on Monday, there will be tried, at Terry's Theatre matinee, a new play entitled, The Upper Hand. On Tuesday, a big benefit matinee is to be given at the Prince of Wales's to Jessie Lee, who is reported to be in sore pecuniary straits. It is to be hoped that the clever little woman will reap good returns. Likewise, on Tuesday, Lydia Thompson is to have another big benefit matinee, in Paris this time. All the local stars will assist.

The Lucky Star, based upon your extravaganza, The Merry Monarch, finishes its run at the Savoy next Wednesday. D'Oyly Carte will revive there, next Tuesday week. H. M. S. Pinafore. Charles Wyndham has just resolved to take his farewell of the Criterion early in July, with a special performance of Rosemary. Rosemary is for remembrance, you will remember. Woman and Wine finished its run at the Princess's to-night, and will next Thursday be succeeded by the Adelphi drama, One of the Best, by Seymour Hicks and George Edwardes. This play is based on the Dreyfus incident, and should be popular just now. The said George Edwardes will withdraw A Greek Slave from Daly's next Friday, and will, on Saturday, revive A Gaiety Girl.

W. P. Carleton, son of W. T. Carleton and nephew of Frank Celli, was a few days ago married to a fellow member of the Shaftesbury Belle of New York company—to wit, Toby Claude, daughter of Angelina Claude, who twenty odd years ago was a great favorite at the Strand. There has been a good deal of marrying and giving in marriage among these Belles of New Yorkers lately. At the Shaftesbury, on the Queen's birth-night this week, the whole company sang our national anthem, the sweet Edna May substituting "your" for "our" gracious Queen. It was a delicate compliment and much appreciated by us. Ted D. Marks has booked in this city a lot of apparently big variety turns imported from your States. Madame Roma, the sweet American soprano, who made such a hit a few weeks ago in The American Heiress, has been very ill and unable to warble. She seems rather better now, I am glad to say. And now we are all eagerly looking forward to the appearance of Nat

Goodwin and the beautiful Maxine Elliott in The Cowboy and the Lady, at the Duke of York's on Monday week.

That none too savory play, The Cuckoo, finished its run at the Avenue last night, Charles Hawtrey having subtlety the theatre to Morrell and Mouillot, who will in the course of a week or two put on there J. T. Tanner's new comedy, Wheels Within Wheels, at the Court. With your kind permission I shall refer to this more fully next week.

## ENGAGEMENTS.

Bertha St. Clair (Mrs. Lew McCord), engaged by James H. Wallick, to originate a character part in The Dairy Farm.

Lew McCord, to play Tony Ponson in Devil's Island, next season.

H. M. Morse, by Manager John Kerr, to play the Giant in Jack and the Beanstalk next season.

Harry and Nellie Reynolds, for their fourth season with the Paiges. Joe Simons, as business representative, for his third season with this company.

Will Ellsler, re-engaged by Broadhurst Brothers, for next season.

Arthur Maitland, for Wilton Lackaye's company, making the third season with that organization.

John F. Ward, re-engaged with Smyth and Rice, for Willie Collier's new play. Mr. Smooth. Mr. Ward will summer at his home, Seaford, Long Island.

Carrie Lee Stoyle, with the Lieblers, for the road company presenting The Christian.

Madge Wallace, re-engaged by Clara Thropp for next season.

For the Bangor Stock company: Sydney Toiler, Frank Beal, Neil Florence, Louie Lester, Frances Whitehouse, Earle Ryder, Etta Lee, Verne Armstrong, Douglas Lloyd, Louise Meredith, Kathryn Revare, and Harry Jackson.

Harry C. Egerton, of Gus Hill's enterprises the past season, will go ahead of An Easy Mark the coming season.

Stella Madison, for the season of Summer opera at Uhlrich's Cave, St. Louis, opening the latter part of June.

Paul Cazeneuve was engaged last week, through the Actors' Society, to play the leading role next season in Under the Red Robe.

Rosabel Morrison, for Children of the Ghetto.

Adella Barker, the comedienne, who has been with the Della Fox company all season, has been engaged for the part of Mrs. Hopkins in Sis Hopkins, for next season. She will in all probability accept a Summer engagement previous to opening with the Sis Hopkins company.

Leila Laurens, for juveniles, and Joseph J. Winters, as stage-manager, with Horace Grant's comedians.

Sadie Connolly, with Broadhurst Brothers, for Why Smith Left Home next season.

La Verne Hinckley and Shirley Culbertson, for Hubert Labadie's Faust.

Nellie Mashell-Williams, with Broadhurst Brothers for next season, to play Mrs. Billedoux in Why Smith Left Home.

John Craig, for The Dairy Farm.

Blanche Moulton and Marie Booth Russell, with Robert Mantell.

Ida Glenn, to play Queenie in When London Sleeps, next season.

Frank Mordaunt, for Ben Hur.

Mrs. Samuel Charles, with Andrew Mack, for next season.

Mr. and Mrs. Louis F. Morrison (Blanche Hall), for Zaza (No. 2 company), to play Casca and Alice Morel.

C. L. Kellogg, by Alfred J. Busby, as first agent for Mr. Plaster of Paris.

Mr. and Mrs. H. E. Newell (Newell and Niblo), re-engaged for the Van Dyke and Eaton company for next season. The company are now in their forty-second week and will remain out all Summer.

J. H. Hewitt, re-engaged as business representative with Gorton's Famous Minstrels for his fourth season with this company.

George Muzzy, re-engaged for the Wilbur-Kirwin Opera Company.

John Daly Murphy, for J. E. Dodson's original role in Because She Loved Him So (road company).

## AMONG THE DRAMATISTS.

Bronson Howard and Brander Matthews have completed their new play of New York in the old Dutch days, and have turned over the manuscript to William H. Crane, for whom it was written.

Carroll J. Barry, who has just closed a season with the Hasbrouck Stock company in light comedy roles, has written a four-act romantic Irish comedy drama, The Stringless Harp, which will be produced next season by a well-known Irish star.

The Bennett Moulton company have leased from Doré Davidson Charles Barnard's, A Curious Complication, in which Mr. Davidson owns a controlling interest.

J. L. Ashton successfully produced on May 24 at the Detroit Opera House his new comedy, Old College Chums, or How to Win a Husband. The cast included the author, Harry C. Barton, Angus McEacheron, Will E. Clark, Otis Morse, Eva Robbins, Dagmar Tempest, Mrs. Minnie Pearl West, Edith Oscar, and Adelalde Weston.

Stanislaus Stange has written the libretto for a new comic opera, The Singing Girl, in which Alice Nielsen will appear next season. Harry B. Smith has furnished the lyrics and Victor Herbert the music.

Joseph Arthur has won a prize of \$300 offered by a food product company for the best advertisement in rhyme.

## NOTES OF NEW THEATRES.

The new theatre to be erected at Wausau, Wis., will cost \$25,000.

Green Bay, Wis., is to have a new theatre costing \$30,000, \$10,000 of which will be raised by the sale of seats for the opening performance at \$10 each.

The work of remodeling Cook's Opera House, Rochester, that will make it practically a new theatre, was begun last week. It is hoped that Aug. 1 will see the house ready for reopening. It will be made as nearly fire proof as possible and have all the latest improvements in theatre construction.

Ground was broken last week for the new \$20,000 theatre to be built at Brunswick, Ga., by E. D. Wolfe.

The new Centennial Theatre, at Albany, N. Y., is nearly completed and will be opened in September. E. J. Dooley has leased the house for five years. He will play only first-class attractions and cater to the best element of the city.

Counselman and Wolfe are building a new theatre at Brunswick, Ga., to cost about \$16,000. A good part of the cost is subscribed by the citizens of Brunswick, and as a token of their enthusiasm it may be said that one resident of the place—an artisan—has contributed two weeks of work on the structure.

## IN SUMMER PLACES.

Mr. and Mrs. Lew McCord (Bertha St. Clair) are spending the Summer at their country home, Columbia, Pa.

Jerome Keanan and Lillian Ames Keanan, after a successful season with James H. Waite's Stock company, will spend the Summer in Atlantic City.

Madame Giulia Valda has gone to Mt. Clemens, Mich., for a course of treatment for rheumatism. She has been greatly benefited and will soon return to town to resume her teaching.

Joseph Holland will deplete the stock of fishes off Quissett, Mass., in Buzzard's Bay, and later on he may visit the Adirondacks.

Amelia Bingham is going to Europe for the Summer.

Mr. and Mrs. Charles J. Bell (Eleanor Lane) have returned from England and are resting at the Rangeley Lakes.

Mrs. Samuel Charles is visiting her brother in St. Louis for the Summer.

Mr. and Mrs. James K. Hackett (Mary Manning) will spend their Summer vacation in England.

Maud Adams will rest at her farm on Long Island during the warm weather.

William Faversham will enjoy a part of the Summer in England and the rest at Nantucket.

Jessie Millward will return to London for the Summer.

Richard Mansfield will rest at his cottage, Rye, N. Y.

May Irwin will recuperate at her Summer home in the Thousand Islands.

Isabel Irving will summer at Saranac Lake, N. Y.

Lillian Russell expects to divide the Summer between Atlantic City and Manhattan Beach, and she may go to Europe in August.

Grace Filkins will spend the Summer in yacht-ing.

Mr. and Mrs. Louis F. Morrison (Blanche Hall) left on Saturday for Peak's Island, Me., where they will spend the Summer.

J. M. Blanchard, having closed a successful season ahead of the Brosnahan-Jackson Comedy Company, is spending the Summer at his hotel, Sparrow's Point, Md., where he will entertain several professional friends.

Eleanora Allen, after spending a few days at Bensonhurst, N. Y., as the guest of Mrs. Bennington (Bessie Taylor), will leave this week for the White Mountains, where she will remain during June and July.

Mattie Keene will rent a cottage at White stone, L. I., where he will while away the Summer boating, fishing, etc.

Charles B. Hanford is at his home in Washington, D. C., for the Summer.

Maud Bergrath is rustication at the home of her parents at White Haven, Pa.

Mr. and Mrs. Paul Gilmore will spend several weeks with Mrs. Gilmore's parents at Dubuque, Iowa, before returning to New York. Mr. Gilmore left for Dubuque on Sunday.

Mattie Keene will spend the greater part of the Summer at City Island. She is making preparations for her next season's engagement, when she will essay the lead in Hoyt's A Black Sheep.

Jay Hunt and wife will sail for Europe on the Rotterdam June 10. They expect to spend the Fourth of July in Venice. The returning date is set for Aug. 17, passage having been secured on the Dominion Line steamship New England, sailing from Liverpool.

Josie Sadler will summer in Boston.

Joseph F. Wagner and Vincent Fetterston are going to Kennebunk, Me. for their Summer vacations.

Harry Dull will spend the Summer in Chicago.

Isaac B. Rich, manager of the Hollis Street Theatre, Boston, will spend the greater part of the Summer at Pepperell, Mass. His son, Charles J. Rich, assistant manager, will not go to Siasconset as usual, but will pass the Summer at some resort nearer Boston.

John B. Schoeffel has removed from his home at Longwood, Brookline, Mass., to his Summer cottage at Manchester-by-the-Sea.

Horace Grant will spend the Summer at Sodus Point, N. Y.

Jean Reynolds will summer on her ranch in South Dakota.

Mr. and Mrs. Thomas Wise (Gertrude Whitty) will summer in London.

Mr. and Mrs. Giles Shine (Lavinia Shannon) are visiting friends in Washington.

J. L. Packard will leave town on Friday for Long Branch, where he will rest during the Summer.

Robert Peyton Carter is to sail for Europe on the steamship Manitou, June 24.

C. H. Packard has gone to Lake Hopatcong, N. J., for the Summer.

Rowland Buckstone sailed for Europe on Saturday on the City of Rome.

W. E. Horton writes from Mt. Clemens, Mich.: Professional arrivals during the past week have been Harry Bryant, Sam Nelson, James H. Manning, Master Weston.

Sam Collins and Minnie Cline left for New York on Sunday last.

Jacob Washer, correspondent of THE MIRROR at Fort Worth, Tex., is spending his vacation at the springs.

# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## SUMMER SUBSCRIPTIONS.

JUNE, JULY, AUGUST.

Members of the profession spending the Summer months out of town, may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

## THEATRICAL "NEWS."

THERE is no end to the flapdoodle on subjects alleged to relate to the theatre and to members of the profession of the theatre at all times in certain of the New York newspapers. All legitimate stage news, however, is usually found in THE MIRROR from week to week, and also usually this journal publishes the news in advance.

One metropolitan daily sends its chief theatre writer abroad every Summer, and from London and Paris that writer pours emptyings into the columns of his journal by mail. Sometimes the "news" experts in the office of his journal extract from his letters odds and ends which they dress up as "special cablegrams" hot from the wire. For instance, last Sunday week the journal in question published as having just been cabled from its representative in London the fact that HALL CAINE is in Rome collecting material for a new novel. The sapient cabler—if he was a cabler—or the office doctor of this excerpt from a letter—if the item was taken from gossip sent by mail, as it well might have been—depreciated the idea of advertising CAINE, but explained with a nervous fervor that the matter was "news," and thus excused its fattening with leads and its decoration with staring heads. The same "news" was published in THE MIRROR dated May 20.

Another daily that boasts supremacy over all competitors last Thursday spread itself upon an article based upon the amendment to the Penal Code made by the late Legislature relative to play piracy. A metropolitan lawyer whose modesty is quite as pronounced as his ability must have furnished this news to the journal in question, for an interview with him bears the same relation to the meat in the article that a kite does to its tail. In this interview the lawyer expounds the new law in considerable detail and with much misinformation. He attributes its introduction and passage to two men in the theatrical business who had no more to do with it than a half-dozen other New York managers. The bill was drawn at the immediate instance of the American Dramatists Club by ex-Judge DITTENHOEFER, who explained it in THE MIRROR at the time—several months ago—and who supplemented that explanation in a second interview in THE MIRROR several weeks ago, when the Governor made the bill a law by his signature. Having been so fully published in THE MIRROR, it was known to every person on the continent interested in the matter.

These two cases of theatrical news are picked out of dozens that are undergoing like publication steadily. THE MIRROR is published on Tuesday, and it furnishes theatrical material and suggestion for some of

the metropolitan newspapers for the rest of the week. Of course it does not often happen that those newspapers that esteem themselves to be cleverer than their daily contemporaries republish MIRROR news with flourish and circumstance from two weeks to two months after its original appearance.

One particular journal in New York, that takes itself with an amusing seriousness because it bears the name of a larger object of universal sight, occasionally exercises its characteristic billingsgate on THE MIRROR for reasons well known to persons who understand the author-critic paradox and its consequent inconsistencies. Yet at the same time this same journal regularly steals from THE MIRROR, uniting a fine discretion as to the news taken with a fatally clumsy sequence in its arrangement that discloses the theft. As to these matters lifted weekly into the dramatic columns of the paper here meant from THE MIRROR it may confidently be declared that they "are so." As to other matters in the same columns, it often happens that they are otherwise.

## PROSPEROUS AND STILL GROWING.

ABOUT two years ago an unusual impetus was given to the organization of stock companies for operation during the regular theatrical season. For many years up to that time the stock company was practically an unknown institution outside of New York, where there always had been two or three first-class organizations. For a few years the occasional stock company had been formed for work in the Summer interval at pleasure resorts, and minor companies were operated here and there in the West. But only recently has the stock company put on the dignity of a season organization and found profit in its work.

As THE MIRROR pointed out at the time the stock company began to revive, the cause of the movement was patent to all expert observers. A new and sinister force had entered the amusement field with all the disruptive and brutal effect of a wedge. Many managers of theatres, rather than surrender their property and independence, turned to the stock company as the only apparent solution of their embarrassment. They believed a contest on this line more promising than truckling to the force arrayed against independent business conduct. The element that sought control laughed at the managers that thus sought to conserve individual interests, and predicted the quick and utter failure of the attempt to restore the stock company. And the opposing element had tools among press writers who echoed and emphasized ridicule and newly foretold disaster.

In spite of these predictions, selfishly inspired, the time was ripe for the stock company, as circumstances forced managers of certain theatres to try it, if they would survive as managers. The result has justified their ventures. During the past theatre year there have been but two or three failures of stock companies—a remarkably small percentage of the number in operation—and plans for next season contemplate several new companies. Some forty odd of such organizations have been formed or are projected, a few only confining their work to the Summer months. Philadelphia has three companies, Boston two, Denver three, Milwaukee two, Chicago two, Buffalo two, Portland, Me., two, and there is one each in Syracuse, Rochester, Omaha, St. Paul, San Francisco, Oakland, Atlanta, Detroit, Toronto, Montreal, Worcester, Memphis, New Orleans, Nashville, Indianapolis, Cincinnati, Baltimore, Albany, Louisville, Pittsburgh, Peoria, St. Louis, Newark, Brooklyn, Bangor, and New York (the Murray Hill). Even the Summer company propagates the idea, and it is safe to predict that the cities that now for the first time enjoy a stock company will look favorably upon such an organization during the regular season.

The stock companies in several cities have embraced better talent than many visiting companies that have been pretentiously heralded, and their presentation of good plays at popular prices has assisted the death of that outrageous fraud on the public that flourished long and to the great profit of its projectors, the "number two company." It is true that many of the stock companies confine themselves to plays already well known, but that these plays are still popular is evident. Several stock managers have produced new plays, and naturally the number of new ventures will increase. The stock company is a good school for young actors who without it would have no opportunity for diversified work. Moreover—and this is the most important point, as it relates to the final good of the stage—the stock company furnishes a forcible lesson to the dictatorial management that would rule or ruin, for it teaches such management that neither end can be accomplished.

## PERSONAL.



tive country. He sails from this port June 24, and will return about the middle of September to resume instruction.

KIDDER.—Kathryn Kidder will spend a part of her Summer vacation visiting her father, Colonel Kidder, at Evanston, Ill.

STUART.—Virginia Stuart (Mrs. Edwin Mordant) has entirely recovered from her severe illness of the past season, and is now in the city.

JAMES.—Louis James has gone to Long Branch, N. J., where he will remain until rehearsals are called for the James-Kidder-Hanford company.

STUART.—A London dramatic paper announces the departure for this country of Cora Stuart, widow of the late T. W. Robertson.

## LETTER TO THE EDITOR.

## PROSPECTS IN MANILA.

MANILA, P. I., April 21, 1899.

To the Editor of The Dramatic Mirror:

SIR.—Will you kindly publish this letter for the information of managers? I am here in Manila, lessee and manager of the only daily American newspaper, *The American*, and am now concluding the purchase of a new theatre, which I propose to alter into a modern American playhouse, and will be ready to play comic opera, burlesque and vaudeville companies in July.

This is a handsome city of half a million inhabitants, Germans, Spaniards, Orientals, and natives. There are at present some 5,000 American civilians here, and as soon as this insurrection is over, which will be very soon, Americans will flock in by the scores. In addition, some 4,000 soldiers have assurance that they will be mustered out for the purpose of developing the rich mineral resources of the islands, and at least 10,000 soldiers will be here at all times. There are several shacks here, called theatres, and I have seen a Spanish opera company in a shack an American company would not play in, turn people away every night, including Sunday, and half of the patrons, Americans, unable to understand a word.

Manila is a great show town, for the reason that outside of riding on the luneta, there are no amusements here. Managers of light entertainments, subject to changes, could play Honolulu two weeks, here four or six weeks, and from here start a tour of Japan, China, Australia, etc., first playing Hong Kong, which is only two days' sail from here. Managers thinking of making this tour, or wishing for further information, can address me and be sure of an answer.

Respectfully, etc.,

H. F. SEYMOUR.

Manila, P. I.

## QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.

FLORENCE LEE, Omaha: Letters may be addressed in care of the *Stage*, London, Eng.

CONSTANT READER, Milwaukee: You must secure the permission of the author to dramatize his novel.

H. C. E., Fort Scott, Kan.: The title mentioned is not recorded in the American Dramatists' Club List.

ROSE MURPHY, Toledo: Write to the editors of the *Concertgoer*, St. James' Building, New York city.

D. R. P., Elkton, Md.: Osmond Tearle was the Wilfred Deaver and Rose Coghlan the Nellie Denver in the original American production of The Silver King.

SINCELE, Boston: 1. Please read the matter in italics at the head of this column. 2. Write to Brentano, Union Square, New York, for the books mentioned.

W. J. C., Rochester: An author's royalty on a play is entirely a matter of arrangement. Some royalties represent a percentage of gross receipts, other a fixed sum for each performance.

DAGMAR, Manchester, N. H.: Henry Jewett was born in New Zealand in 1863. We believe that his parents were non-professionals. Mrs. Jewett's stage name is Frances Hastings.

S. R. S., Great Falls, Mont.: 1. The Chicago Auditorium, we believe. 2. Write to Williams, Brown and Earle (Dept. A), 914 Chestnut Street, Philadelphia, Pa.

ED REDMOND, Sioux Falls, S. D.: The play, The Redmonds, was copyrighted about Jan. 10 by Mrs. Ellen N. Allen. The Librarian of Congress, Washington, D. C., might furnish her address.

A. B. H., New York: 1. Scenery such as you describe might serve if rebuilt to fit smaller stages. 2. A capable team as features would cost probably \$150 to \$200 a week. 3. Stock paper would hardly answer the purpose. Special paper is of such great assistance as to be worth all it might cost. 4. The possibility of securing time depends almost entirely upon the merit of the attraction. 5. The public has not failed to appreciate a burlesque bill both clean and bright, but managers have been slow to realize the fact.

C. H. MCG., Kalamazoo, Mich.: The following are, or were during the season, orchestra leaders at the New York theatres mentioned: Fifth Avenue, Maurice Z. Hanau; Wallack's, Dave Braman; Casino, John McGhee; New York, Gustave Kerker; Star, Sidney H. Horner; Grand Opera House, Thomas H. Joyce; Fourteenth Street, William Lloyd Bowron; Harlem Opera House, Anton Fuerst; Lyceum, Frank A. Howson; Knickerbocker, George Purdy; Empire, William Furst; Herald Square, George L. Humphrey; Murray Hill, W. A. Dooley; Broadway, Richard Maddern; American, Adolf Lieseberg; Koster and Bial's, Gustave Luders.

PRICES: "Were the prices of admission to theatres high in the old times?" In Queen Elizabeth's time prices were very moderate, for then money had an immense purchasing value. The best "room" or box, in a theatre brought one shilling. Some of the lower places were twopence, and others one penny. Decker said: "Pay your twopence to a player and you may sit in the gallery." The gallery in those times, however, was not a desirable place, for it was frequented by pickpockets and other bad characters. In his "Guis' Hornbook," Decker said: "At a new play, you take up the twelvepenny room, next the stage. It will give you consequence, because the lords and ladies you may seem to be half-fellow, well met." Thus the lords' room answered to our private box, although persons of title were frequently accommodated on the stage itself.

STUDENT: "What are the arbitrary distinctions between tragedy and comedy?" They are these, in a word: A comedy should be comic and a tragedy should be tragic. Yet dramatists of genius have modified this rule in incident. For instance, there is delighting comedy in some of Shakespeare's profoundest tragedy. The distinction pointed out by Rousseau between comedy and tragedy is interesting. According to him the plot turns on marriage in comedy, while in tragedy it turns on murder. That is to say, the intrigue in the one or in the other turns on the event of marriage or of murder. Thus, in the first act, the question is will they marry, if a comedy, or will they murder if a tragedy. This introduces the second act. Something novel in marriage or in murder is the life of the third act. The fourth act illustrates some difficulty that prevents one or the other of the events. In the fifth act the marriage or the murder is effected.

## THE USHER.



On Memorial Day George Becks was an interested spectator of the decoration of the five hundred graves in the Actors' Fund plot at Evergreens Cemetery. After the ladies' committee had finished their work, Mr. Becks invited Aunt Louisa Eldridge to accompany him to the plot of the old American Dramatic Fund in Cypress Hills. Both had been members of that early association.

Although they found the cemetery crowded with visitors, placing tributes on the resting places of the dead, there were no visitors and no flowers in the old fund plot.

Mrs. Eldridge noticed that the spot where J. W. Lingard lies is not marked. The graves of George Holland, Sr., Mary Wells, "Billy" Reynolds, Thomas Hind, Lysander Thompson, Sr., William Harrison, and others, once popular and widely known, were in a condition of neglect.

Near the grave of Ione Burke's mother stood a large shrub heavy with blossoms. Aunt Louisa and Mr. Becks plucked a quantity of these and placed a spray on each grave.

The heat of the past few days has knocked out managerial hopes of a prolongation of the season, and closing announcements are appearing on all sides.

June last year was marked by unusually favorable theatre weather, and several of the dramatic theatres remained open until the end of the month.

For this providential kindness our managers paid dearly in the early Autumn, however, for the torridity of September shrivelled many a budding dramatic promise.

James O'Neill is spending a few days in town. He ran down to his cottage at New London after finishing his tour in *The Musketeers*, but it is not likely that he will spend the Summer there, as the salt air does not agree with Mrs. O'Neill, and her physician recommends a sojourn in the mountains.

It is likely that Mr. O'Neill will go musketing again next season under the Liebler management, although I believe he has not yet closed a new arrangement. The production met with marked success on its short tour after the New York run, and it will undoubtedly prove a moneymaker for another season.

If Mr. O'Neill continues to star as D'Artagnan he will probably return to New York next Spring to be seen in another big romantic production.

Three or four actors—including Charles Coghlan, C. P. Flockton, and Charles Kent—some time ago discovered Prince Edward Island as an ideal Summer resort. The place is somewhat primitive, but it offers many attractions to the resting professional.

Mr. Kent is an especially enthusiastic Prince Edward Islander, whence he writes me from Arden Cottage in this strain:

"Let the profession know what a haven of rest is here. It's a long way off, I grant, and costs \$25 for the journey, but when you get here it's as cheap as dirt. Trout, lobster, cod, clams, herring, strawberries, and mushrooms for nothing, and all you need. Board—of its kind, for \$2 to \$3 a week. And such glorious air—life itself!"

"Why won't the fakirs save up a few dollars and seek such a place, instead of prowling Broadway? I caught fifteen trout to-day in about three-quarters of an hour."

Governor Roosevelt has vetoed the Ware bill to prevent the fraudulent sale of theatre tickets, writing the following opinion:

"The bill seems to be right in principle, but it is so drawn as to affect not merely theatre, but in all probability every form of public entertainment, such as Chautauquas, church fairs and the like, whether great or small, for which an admission price is charged. I am inclined to think that even as regards these it is right at least in principle, but it is wholly impossible now to consult the interests that would be affected so as to find out whether or not the bill would in its action work hardship to some of them."

From this it would appear that the Governor is in sympathy with the purpose of the bill, so far as theatres are concerned, and it is likely that if another and more specific measure to prohibit the fleecing of the public by speculators and those managers cheek by jowl with them passes during the next session of the Legislature, he will give it his approval.

An old friend sends me a few pertinent observations on the wholesale abuse from various subsidized newspapers directed against William Winter, because, in common with other reviewers of knowledge and judgment, he found the latest Juliet disappointing from nearly every point of view. Among other things this correspondent says:

"Some of these screeds apprise Mr. Winter that he is dead—in which case there would seem to be a prodigal waste of good hatred, malignity and vituperation upon a corpse. These imbeciles succeed only in making themselves pitiable, for there is not literary ability enough in the whole tribe of them to furnish a single line of effective sarcasm."

One of Mr. Winter's calumniators, by the way, says that he never saw the performance of Romeo and Juliet at all, while another says that he wrote the *Tribune* review of it before he saw it. That, of course, is a falsehood, made out of the whole cloth.

Mr. Winter left the Empire Theatre on the first night in company with George P. Good-

ale, of the Detroit *Free Press*, immediately after the potion scene. He wrote the *Tribune* review between eleven o'clock and one.

It must strike the impartial observer as a surprising thing that a few mild comments on a soap bubble should have caused such a prolific outburst of silly wrath and impudent calumny.

Henry Greenwall, who for eleven years managed the Grand Opera House in New Orleans, has been forced to surrender his lease of that theatre. It had five years more to run, but Mr. Greenwall could not see his way clear to continue under the present conditions. His losses during the past two seasons were considerable.

Mr. Greenwall has been identified so long and so prominently with New Orleans theatricals and his kindnesses to professionals have been so numerous that the announcement of his withdrawal causes wide regret.

Mr. Greenwall has been obliterated as a factor in the chief Southern city through no fault of his own. On the contrary, he made a plucky fight for independence. But his position theatrically was isolated, and his fate for some time has been inevitable, if postponed.

New Orleans has not been a profitable theatrical town for visiting companies, as a rule, for some time past, it is true; but if the field had been free from alien schemers and if abject cowardice were not the most prominent characteristic of a number of stars and combination managers, Mr. Greenwall would not have found himself obliged to retire from management in New Orleans.

In the future he will confine himself to the chain of theatres he controls in Texas and

as nearly as the reporter remembers it, was as follows:

"I was born, gentlemen, in the town of Shreveport, La.; graduated at Tulane University, and immediately settled down to practice law. After five years at the bar, I decided to give up my profession for dramatic work. I wanted to write plays. In order to learn stage-craft I played for a season with Clay Clement's company on the road. After that I resumed my legal practice, but for every hour that I devoted to my law books I spent ten hours at my plays."

"In October of last year I placed *Private John Allen*—my first serious play. Then I wrote *We 'Uns of Tennessee* and came on here in February to search for a manager. Every one knows what that means—at least every one in the profession knows."

"I soon got to the bottom of my purse. It is cold walking in New York in early March, and managers' offices seem a long distance apart. I went the rounds day after day, and for the most part was treated cordially by the managers. But none of them wanted *We 'Uns of Tennessee*. Four of them said that it lacked heart interest, and turned it down on that account. I want to say, though, that they were kind to me, and all of them seemed anxious to encourage American playwrights."

"I had many gray days during my stay. Nights spent on a bench in Madison Square do not make for cheerful mornings, I can tell you. My address for nearly a week was 'first seat north of the fountain.' The margins of the *We 'Uns of Tennessee* manuscript served many an evening for supper; and breakfast, too often, was nothing more elaborate than a cup of water at the public drinking place."

"Then, one morning, I went to the place

## GOSSIP OF THE TOWN



Victory Bateman's return to the stage, after her long illness, was as pleasant as she could have wished. As the leading lady in *We 'Uns of Tennessee*, produced in the closing days of the season at the American Theatre, she brought recollections of the time, a few years ago, when she had not yet abandoned the metropolis to seek a wider field for her talents in stock work. Though she had chosen to make friends in the West, she learned on her reappearance that she had not been forgotten by her friends in the East. Besides being heartily greeted by the audiences, she received many floral remembrances and telegrams and letters of congratulation from old friends among player folk and admirers of her acting. Miss Bateman, while fully recovered from the illness brought on by overwork in St. Louis, Pittsburgh, Newark, and other stock companies, has decided not to continue in this field. Like many others, she has found the continuous strain of memorizing and producing too severe, and will content herself with less varied, though not less artistic roles. She is considering several proposals for the coming season, but has not decided yet just what her plans shall be.

Blondell and Fennessy are preparing for their production of *The Katzenjammer Kids*, which was produced during the past season for copyright purposes. Edward and Libbie Blondell will be seen in the leading comedy roles.

Guelma Baker, an amateur of California credited with unusual dramatic talent, has been engaged by Madame Modjeska for next season.

Wide awake actors keep their cards in this paper, where they can be instantly referred to by all managers. Address room 1, MIRROR, for rates.

Engel Sumner last week entered St. Luke's Hospital for treatment. She has been ill for some time, and needed special medical attention.

Mr. and Mrs. V. C. Minnelli (Mina Genell) have closed their second successful season with the Murray company, and will spend the Summer at their home in Chicago, where Mr. Minnelli has been engaged with the Masonic Temple Theatre Orchestra for the Summer.

The contest for the diamond medal, donated by Joseph Jefferson to Hart Conway's Chicago School of Acting, was held on May 7. The judges were Lyman Glover, dramatic critic of the *Times-Herald*; Charles E. Nixon, of the *Inter-Ocean*; Hepburn Johns, of the *Chronicle*; D. M. Hailbert, of the *Evening Post*, and H. Billman, of *The Record*. The first honors were awarded to Maude Light, of Bloomington, Ill., on Sept. 9.

J. P. Colton has accepted a position with the New York Life Insurance Company.

After eleven very successful performances at Honolulu, Janet Waldorf sailed thence on May 23 for Yokohama. Miss Waldorf was accompanied by her manager, James H. Love, Ada Dow Currier, Virginia Cranna, and Norval McGregor, the rest of her company having decided to remain in Hawaii and play a stock season there. Manager Love has sent to Australia for seven new people to join Miss Waldorf at Hong Kong. The company will begin an engagement at Manila on Aug. 15.

The legitimate and often necessary kind of advertising for an actor is that which makes known to the profession what he has done, what he is doing, or what he wants to do. It is a business proposition that enterprising people see the value of. Rates for cards in this paper will be sent on application to room 1, MIRROR.

Locke Richardson underwent a serious operation in Berlin last Wednesday for the removal of a tumor.

Mac E. Wood and Henry G. Weil, a New York broker, were married in Jersey City, on June 22.

Mary Marble has received from Manila an autograph of Admiral Dewey and a cap-band from U. S. S. *Olympia*. Miss Marble will continue under Dunne and Ryley's management next season.

Selma Herman will not appear in *Report for Duty* next season, but will originate the leading role in a new play, to reopen the Fourteenth Street Theatre early in September.

Sheridan Terrell has purchased the *Reprobate*, a three-act farce by Sidney Wilmer, and intends to produce it with the Sheridan Terrell Comedy company. He has also under consideration Mr. Wilmer's play, *A Golden Cal*.

James E. McDowell, who has been playing the opposite role to Eddie Taylor in *McSorley's Twins*, will close his season on June 19, at Duluth, Minn.

If you do not understand about professional cards—what they are for and what they cost—write to room 1, MIRROR, for information.



LEE ARTHUR

there, I hope, he will prosper, as his many excellent qualities deserve. Texas is the most profitable of the South's theatrical territory, and it ought to yield handsomely when given undivided attention.

## LEE ARTHUR, AUTHOR.

On the opening night of *We 'Uns of Tennessee* at the American Theatre, after the demonstrative audience had shouted "Author! Author!" for five minutes, a slender young man—unmistakably a Southerner—came before the curtain and bowed his thanks. The people in front cheered again. They had enjoyed the lines that the stranger had put in his play; they were attracted by his modest bearing and his frank smile, and they wanted to hear him speak. It was altogether a good example of American hospitality. It was New York's welcome to promising newcomer.

Mr. Arthur came forward again, and, in the most natural way in the world, told a story about a negro and a vicious horse. The audience laughed over the well-told tale, and every man and woman present felt on the best of terms with the young Southerner. If he had told the story of his own career they would have laughed less, and would have applauded even more loudly. But such intimate matters cannot be touched upon in a speech delivered before so large an assemblage. They are mentioned only when two or three are gathered together over an after-the-play rarebit. They are told in a half jesting fashion—with a laugh at by-gone disappointments and a smile over the reminiscence of hardships that are past. In this way Lee Arthur told his own story one night to a few men, who knew him well. The characteristic dialect of the playwright cannot well be reproduced, but the tale,

where I had lodged before my capital ran out, and there I found a note from Mr. Savage, of the American Theatre, in which he said that he had decided to put on the play. He asked me to call upon him to sign the contract at once. I am not sure what way I took to reach his office—whether I walked or ran—but I remember that the stairway to his door seemed almost mountain high. It took me, I am sure, a half hour to climb the steps, and when I entered the office my strength was nearly gone.

"The interview that followed is, of course, a matter that concerns only Mr. Savage and myself; but when it was over with I believe that I was the happiest man on Manhattan Island. The arrangements had been completed for the production of *We 'Uns*, and a cheque for royalties in advance was safely folded away in my erstwhile empty purse. I

cannot quite express to you my appreciation of Mr. Savage's kindness to me, but perhaps you will understand my feeling toward him when I tell you that I shall give him the first call on everything I do."

The reporter asked Mr. Arthur's leave to print the story. The playwright hesitated a moment, and then said, "Yes—you may publish it, if you like, because there may be some other poor devil on a bench in Madison Square who will perhaps be encouraged a bit by the happy ending."

Mr. Arthur is probably through with such experiences forever. His first play, *Private John Allen*, was performed with success in Washington last week, and will be taken on the road next season by Charles B. Hanford and L. Stoddard Taylor. He will spend the Summer at his home in the South, finishing a romantic comedy, for which he has already received several offers, and in the Autumn he will return to New York.

## CURRENT AMUSEMENTS.

Week Ending June 10

## New York.

METROPOLIS (Third Ave. and 142d St.), Closed.  
 OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Closed.  
 HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.),  
 Closed.  
 HARLEM MUSIC HALL (125th St. nr. Seventh Ave.),  
 VAUDEVILLE.  
 COLUMBUS (125th St. nr. Lexington Ave.), Closed.  
 THE PALACE (3rd St. bet. Lex. and Third Aves.), CON-  
 SULTANT'S VAUDEVILLE—1:30 to 11:30 p. m.  
 CARNegie HALL (seventh Ave. and 57th St.), Closed.  
 THE NEW YORK (Broadway and 45th St.), THE MAN IN  
 THE MOON—44 to 30 Times.  
 CRITERION (Broadway and 44th St.), Closed.  
 THE VICTORIA (seventh Ave. and 42d St.), A REIGN OF  
 ERROR—96 to 102 Times.  
 AMERICAN (Eighth Ave., 42d and 43d Sts.), Closed.  
 MURKIN BILL (Lexington Ave. and 41st St.), Closed.  
 BROADWAY (Broadway and 41st St.), Closed.  
 EMPIRE (Broadway and 40th St.), HIS EXCELLENCY  
 THE GOVERNOR—15 plus 17 to 24 Times.  
 METROPOLITAN OPERA HOUSE (Broadway, 39th and  
 40th Sts.), Closed.  
 THE CASINO (Broadway and 39th St.), JEFFERSON DE  
 ANGELIS (125th St. bet. Lexington Ave. and 1st St.), Closed.  
 KNICKERBOCKER (Broadway and 36th St.), Closed.  
 HERALD SQUARE (Broadway and 35th St.), Closed.  
 GARRET (36th St. East of Sixth Ave.), MRS. LESLIE CAR-  
 TER IN ZEEB'S—15 to 17 Times.  
 KOSTER & BIAL'S (445-449 West 36th St.), VAUDEVILLE.  
 MANHATTAN (126-128 Broadway), Closed.  
 THIRD AVENUE (Third Ave. and 31st St.), Closed.  
 BIJOU (1239 Broadway), Closed.  
 WALLACK'S (Broadway and 30th St.), Closed.  
 DALY'S (Broadway and 30th St.), THE GREAT RUBY—  
 134 to 141 Times.  
 WEBB & FIELDS (Broadway and 29th St.), Closed.  
 SAM F. JACK'S (Broadway and 29th St.), Closed.  
 FIFTH AVENUE (Broadway and 26th St.), Closed.  
 THE GARDEN (Madison Ave. and 27th St.), Closed.  
 MADISON SQUARE GARDEN (Madison and Fourth  
 Aves., 26th and 27th Sts.), Closed.  
 MINER'S (262-264 Eighth Ave.), Closed.  
 MADISON SQUARE (26th St. nr. Broadway), Closed.  
 LYCEUM (26th St. nr. Broadway and 24th Sts.), Closed.  
 EDEN MUSEUM (26th St. nr. Sixth Ave.), FIGURES IN WAX  
 —CONCERTS AND VAUDEVILLE.  
 PROCTOR'S (26th St. bet. Sixth and Seventh Aves.), CON-  
 TINUOUS VAUDEVILLE—12:30 to 11:00 p. m.  
 GRAND OPERA HOUSE (Eighth Ave. and 23d St.),  
 Closed.  
 IRVING PLACE (SOUTHWEST cor 15th St.), Closed.  
 FOURTEENTH ST. (14th St. bet. Broadway and 15th Ave.), Closed.  
 KEITH'S (East 14th St. bet. Broadway), CONTINUOUS  
 VAUDEVILLE—12:30 to 11:00 p. m.  
 ACADEMY (Irving Place and 14th St.), Closed.  
 TONY PASTOR'S (Tammey Building, 14th St.), CONTIN-  
 UOUS VAUDEVILLE—12:30 to 11:00 p. m.  
 DEWEY (126-128 East 14th St.), BOX TOP BURLESQUES,  
 STAGE (Broadway and 15th St.), TOO MUCH JOHNSON.  
 GERMANIA (147 East 8th St.), Closed.  
 LONDON (285-287 Bowery), BURLESQUE.  
 PEOPLE'S (196-198 Bowery), Closed.  
 MINNA (198-200 Bowery), Closed.  
 THALIA (46-48 Bowery), THE HESPER DRAMA.  
 WINDSOR (45-47 Bowery), Closed.

BROOKLYN.  
 ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.  
 PARK (38 Fulton St.), Closed.  
 MYKE & BREHM'S (340-352 Adams St.), Closed.  
 NOVELTY (Driggs Ave. and South 4th St.), Closed.  
 GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.),  
 Closed.  
 UNION (198-196 Grand St.), Closed.  
 THE AMPHION (425-441 Bedford Ave.), Closed.  
 STAR (260-262 Jay St. nr. Fulton St.), THE BROADWAY  
 BURLESQUES.  
 EMPIRE (101-107 South 6th St.), Closed.  
 COLUMBIA (Washington, Tilbury and Adams Sts.), Closed.  
 GAYETY (Broadway and Middleton St.), Closed.  
 LYCEUM (Montrose Ave. and Leonard St.), Closed.  
 BIJOU (265-267 Fulton St.), CASTLE SQUARE OPERA  
 COMPANY IN CARMEN.  
 MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

## AT THE THEATRES.

## Carnegie Lyceum—Ghosts.

Henrik Ibsen's psychological drama, *Ghosts*, was performed at Carnegie Lyceum on last Monday evening, May 29, by an especially organized company, under the stage direction of Herr Emmanuel Reicher, of the Deutschen Theatre, Berlin. William Archer's excellent translation was used.

In the auditorium were gathered nearly a thousand wise men and women, among whom were the most distinguished writers and artists of the city, and the remaining hundred or two seats were occupied by thoughtless persons who might better have stayed away. The unwelcome minority, in happy ignorance of the meaning of the play, applauded cheerfully at inopportune times, laughed at speeches that by their ghastly humor served to increase the horror of the story, and at the end smiled at one another as they stepped blithely from the theatre. The wise ones watched the grim picture of life under certain conditions unfolded by the play. Some there were whose hearts and minds could not endure the hammer blows of the Norwegian dramatist's pessimism, and they moved noiselessly from the playhouse before the curtain fell. Those who stayed until the last—except the thoughtless ones—came away with the knell of a doom far more terrible than death clangling in their ears.

Although the drama is known to New York theatregoers by Courtenay Thorpe's presentation of it here several seasons ago, it is necessary, in order that the players of last Monday night may be accorded a just measure of praise, to call to mind again the theme of the masterly work.

As a play *Ghosts* will never become popular. It supplies to the onlooker not a single pleasurable emotion, nor is there to be found in it even the sweet melancholy—so wonderfully expressed in Goethe's *Werther*—that appeals to many serious minds. It will probably stand as the most forceful example of analytical fiction that has been produced by the present literary period. The most powerful of the iconoclastic German plays of the time do not compare with it in horror. In Hauptmann's *Fuhmann Hensel*, for example, the ideals of the truckman are crushed by a pressure, steady and relentless, of human circumstances, while in *Ghosts* the ideal that all men have of mankind withers away as a leper gradually loses the semblance of a human being.

Ibsen has taken for his text the most hopeless words to be found in the Bible, "I will visit the sins of the fathers upon the children to the third and fourth generation." Not as a theologian, however, does he work out his theme, but as a physician. The drama is a lecture on heredity, delivered in the cold, almost brutal, fashion that a professor employs in addressing a body of students. Religion, it is true, is brought in, but it darkens rather than lightens the picture.

The story simply presents the breaking down, by inherited paresis of Oswald Alving's mentality. The spectre of his father's iniquities seems, to the mother's eyes, to be ever hovering above her son. Her absolute devotion to him prompts her to gratify every whim that the disease plants in his brain. At the last Oswald sinks into absolute idiocy. There is no fine frenzy of madness, no glamour of insane passion. The man becomes more revolting than the lowest brute, and the falling curtain hides a picture of perfect hopelessness.

The average auditor is at first inclined to argue that the play is false; or that, at least, it presents the case of but a single individual. But, as if in direct answer to these thoughts, the dramatist seems to bring his charges against humanity at large. The individual listener comes to feel himself the representative of a degenerate race—the one culprit being condemned for the vices of all mankind. It is the idea suggested by Israel Zangwill when one of his characters in *The Master* exclaims, "Oh, the pain of the world!"—feeling at the moment that her own heart was being borne down beneath the load of all humanity's sorrow. And this charging of the world's guilt to the individual evidences Ibsen's almost superhuman mental power.

No less than as a philosopher and thinker is the Norwegian great as a dramatic craftsman. *Ghosts* is constructed with the scientific accuracy that a master engineer employs in building a suspension bridge. Every strand in the network of dialogue has its duty to perform in supporting the main theme. Every character, too, is as truly a part of the whole, and as necessary a part as is each pier in the engineer's structure. Ibsen makes no effort to beautify his edifice. No

ornamentation of speech covers its hideousness. It is beautiful only in its architectural simplicity; and to the analytical mind it presents itself as a monument of absolute truth.

To say simply that this marvelous drama was worthily presented on Monday night would seem to be sufficient praise to bestow upon the five players who appeared. But there is more to be said than that.

The intensely exacting role of Mrs. Alving, the mother, was played by Mary Shaw. That part, in her hands, would be satisfactorily presented as a foregone conclusion to those who have witnessed Miss Shaw's previous performances, but it is doubtful if even her sincerest admirers expected so commanding an impersonation as that exhibited by the actress on Monday night. Her perfect repose in the opening scenes, her tender mother-love, betrayed in every look and movement, her evident understanding of the most delicate shades of emotion, proved that Miss Shaw is not only an accomplished actress, but a deep-searching student as well. The tones of her voice were so artistically modulated that even the secret thoughts of Mrs. Alving were made clear. This subtle doubleness of characterization made Ibsen's heroine a real woman. Without it Mrs. Alving might at times have appeared contradictory, but Miss Shaw made her words and actions harmonious by producing what may be called a mental overture.

John Blair's Oswald Alving showed an equally keen perception of Ibsen's meanings. The disease that was his birth curse grew slowly upon him, manifesting itself by degrees in his facial expression, his bearing, his manner, his voice, even in the slightest movements of his eyes. A more carefully worked out impersonation would be difficult to imagine—a more terribly realistic picture of brutish insanity would be impossible to conceive.

As Pastor Manders, William Beach displayed

less depth of thought than Miss Shaw and Mr. Blair brought to their work, although in every respect his acting was artistic and convincing. His elocution, bearing and manner were true to the character he assumed, and his expression, even in his nervously moving hands, proved that he had carefully studied the theatrical possibilities of the role.

Frantz Reicher made a deep and not soon to be forgotten impression by his portrayal of Engstrand. He made the hideous carpenter so real in his hypocrisy that the onlooker could scarce applaud the artist behind the masque. There can be no doubt that Mr. Reicher has been well schooled in the intense realism of the modern German stage, and beside the outward perfection of his work there appeared constant evidences of his intelligent perception of the character as a man.

Regina, a rather light though complex character, was admirably played by Edith Kenward. Particularly praiseworthy was her acting in the scene with the pastor in the first act, and her tempestuous scorn of Oswald just before her final exit. Miss Kenward was guilty of a slight exaggeration or misconception in two or three speeches, but her performance was so thoroughly satisfactory on the whole that the trivial faults were more than atomized.

Of Herr Emmanuel Reicher's stage management it need only be said that it was so perfect that the drama moved with lifelike simplicity, and that the production was in every way worthy of the play.

## Star—The Musketeers.

At the Star Theatre last week Paul Kester's version of *The Musketeers*, which was used a few weeks ago by the Professional Woman's League, but which had on this occasion its first regular production downtown. Several hundred people were turned away on the opening night, and the business continued big all the week in spite of the tropical weather.

Mr. Kester's arrangement of the Dumas play is in many ways superior to the other versions seen here. It is more compact, more consecutive, more easily understood. The interest is maintained at a high pitch throughout, and there are many new changes rung on the old theme. Mr. Kester suffers Miladi to escape with her life, which is pleasant to Henry Hamilton's disposition of her, while he makes her much more rational and less pyrotechnic than Sydney Grundy pictured her. Mr. Grundy's Miladi was a young person of such exuberant villainy that her very dreadful motives were always absolutely transparent and reflected seriously upon the discernment of those whom she deceived. Mr. Kester's Miladi is much more consistently reprehensible, and he has contrived that she may command a large share of sympathy, without building up the part or giving it any undue prominence. The other characters are handled with admirable skill and commendable faithfulness to the original.

As D'Artagnan. Mr. Gilmore offered the best work he has shown yet in this city—an able, true, spontaneous, sincere effort, comparing favorably with either of the D'Artagnans seen earlier in the season in other versions of the play. Mr. Gilmore, like Mr. Kester, exhibited far more reverence for the ideas of Dumas than did some others in the same field. He was agile, handsome, artistic, earnest, and he managed the humorous episodes without recourse to abject low comedy.

A captivating performance was the Constance of Mary MacKenzie, a most graceful, winsome, comely and brilliant little artist, whose scenes with the star were among the prettiest bits of ingenue work imaginable. Florence Kahn was excellent as Miladi; lone Matthews made a regal and admirably dramatic Queen; Brinsley Shaw, J. A. Nunn, and F. H. Livingston were admirable as the redoubtable musketeers; Macey Harlam talked and made up rather like C. H. Sothen and was a very good King indeed, but for raising his voice too high at times; W. V. Ramon was an acceptable Eichelieu, while Stanley Jessup, A. H. Whitelock and H. Rees Davies were well placed as Rochefort, Buckingham, and De Treville. The lesser roles were cast with care, and the play was mounted capitally.

When Mr. Gilmore can give such a fine production at popular prices, it behoves the higher priced Musketeers to look to their laurels.

## TOO MUCH JOHNSON.

Considering the calorific temperature, Too Much Johnson opened well at the Star Theatre last evening. William Gillette's play, that still ranks as one of the most laughable comedies ever seen here, was interpreted capitally. Wright Huntington gave a breezy performance of Augustus Billings, and evenly good work was done by the rest of the cast, that was made up thus: Mrs. Augustus Billings, Fanchon Campbell; Mrs. Upton Batterson, Marie Haynes; Leonora Faddish, Florida Kingsley; Francis Faddish, Edgar H. Halstead; Harry Mackintosh, Harry Webster; Joseph Johnson, Joseph Brennan; Frederick Joseph Maddern; Leon Dathia, David M. M. Murray; Loooton, W. T. Hall (not "Biff"); Lou Payne, and Master Cahill. Miss Haynes was summoned suddenly to play Mrs. Upton Batterson, owing to the unexpected death of Miss Creese, chronicled in another column, and acquitted herself admirably in the emergency.

## Casino—The Jolly Musketeer.

Jefferson De Angelis returned to town last night, presenting at the Casino *The Jolly Musketeer*, in which merry comic opera he scored such a prodigious hit at the Broadway along in the earlier part of the season past. A large audience was on hand to greet the comedian upon his return to the stage of the Casino, whereon he had deported so many times before the diversion of his legion of admirers.

The Jolly Musketeer was as jolly as when we saw it last, and, in fact, some of it was vastly bettered. Mr. De Angelis was never fitted more happily than in the title-role, and his enthusiastic work, in spite of last evening's tropical temperature, was hailed with unbounded delight and repeated recalls. Then, too, there were Van Rensselaer Wheeler, Harry MacDonough, Joseph Smiley, and Edith Hendee, all in their original roles and all winning the same approval that met their happy efforts at the Broadway in November.

Pretty Hilda Clark was the chief newcomer

to the cast, appearing for the first time as Yvette, the rôle originally acted by Maud Hollins. Miss Clark sang, of course, in delightful fashion and in the best of good taste. She has a way of indulging in vocal pyrotechnics without presenting the self-conscious, long-suffering look commonly affected by other singers in like circumstances, and for this much gratitude is due her. Besides she makes a vision of exceeding loveliness. Marie George and Marguerite Warren made hits in their new found roles, and John Dudley was another welcome new member. The opera was mounted as prettily as before and the stage was managed capitably.

## At Other Playhouses.

**NEW YORK.**—*The Man in the Moon* continues in gorgeous and dazzling glory.

**GARRICK.**—Souvenirs were forthcoming in honor of the one hundred and fiftieth performance of *Zaza* last evening.

**DALY'S.**—*The Great Ruby* still defies the warm weather.

**EMPIRE.**—His Excellency the Governor remains.

**VICTORIA.**—A Reign of Error is retained as the bill.

## COMPANIES CLOSING.

Pitman Comedy company, at Ashtabula, O., May 27.

Box Top Burlesquers, at Brooklyn, June 17.

Don C. Hall company May 29. A Summer tour of the North and West will follow.

The Sanford Dodge company, at Norfolk, Neb., on May 30, after a season of forty weeks. Three weeks yet to be played were canceled because of the illness of members and the company proceeded to Minneapolis before disbanding.

Devil's Auction, on June 3.

The Pay Train, on June 17.

Willie Collier, at Fall River, Mass., May 29.

The Lillian Tucker company, after a season of forty weeks, at Grafton, W. Va., May 31.

Bobby Gaynor, at Duluth, June 10. Mr. Gaynor's next season will open on Sept. 25.

## MUSICAL NOTES.

The Women's Philharmonic Society gave an excellent concert at Carnegie Hall on May 27, the soloists being Madame Lankow, Miss Stern, Luisa Culp Kleih, Jeanne Franko, Miss Hafner, S. P. Veron, Andrew Schneider, L. V. Saar, and Robert McKeon.

Manager Charles L. Young has engaged Boston's prominent soprano, Caroline Gardner Clarke. He has also under contract Madame Rosa Linde, Thuel Burnham, the Morgan String Quartette, including Geraldine Morgan and Paul Morgan. Signor Albert, Elizabeth Northrop, Marguerite Hall, Mile Noldi, and Natalie Dunn. Aside from these he will soon announce a number of prominent artists from abroad.

## REFLECTIONS.

Neva Harrison, who had completed arrangements to sail for Europe on Saturday, May 27, has been compelled to cancel her passage and will remain in New York owing to personal affairs that require her presence here during the Summer.

A divorce separating Frances H. Arnold (Frances Harrison) and Charles W. Arnold was granted on May 18 in Boston.

Eugene Schutz, business-manager for Chauncy Olcott, and May E. George were married on May 29, at Hartford, Conn.

J. Hooker Wright and May Stoddard were married on May 18, at Chicago.

James A. Reagan has succeeded Heslin and Mack in the management of the New Columbia Opera House, North Adams, Mass.

George Conquest and Herbert Leonard, after visiting T. Henry French here, returned to London for the Derby last week. While they placed with Mr. French, for possible American production, Mr. Leonard's successful English melodramas, *Serving the Queen* and *The Girl of My Heart*, that have no less than \$50,000 worth of printing.

Alberta Gallatin has been offered the leading roles with the Meffert Stock company, Louisville, for next season, but has declined the engagement because of her ambition to originate new parts in New York. She will therefore remain at her home here to await opportunity.

Ernest Lamson has returned to town after a brief visit to his home, Prairievile, Ill.

My Cousin closed on May 27, after one sad week at Wallack's.

Joseph Brooks filed a petition in bankruptcy, at Trenton, N. J., on May 29, with liabilities of \$34,989.21, and assets of \$250 in clothing and an interest in a comic opera.

Warren G. Richards returned yesterday from Cleveland, whether he was summoned recently by the fatal illness of his mother.

Manager Mart W. Hanley has received a letter from Robert Mantell, in Chicago, saying that he has arranged for scenery for *The Dagger and the Cross*

## CHANNEZ OLNEY.



The face of Channez Olney, pictured above, has during the past three or four years become familiar to thousands of theatregoers. Miss Olney made her first public appearance at a benefit performance of *Caprice*, given by Mrs. Fiske in this city several seasons ago, and immediately afterward she became a member of Sidney Booth's Stock company. One Summer with this organization gave her sufficient standing to secure her an engagement as leading comedienne with Emily Bancker, in whose company she appeared in all parts of the country. Upon many occasions she played Miss Bancker's roles with much success.

In the Autumn of 1897 Miss Olney became the leading ingenue of the Salisbury Stock company, appearing during the season in Syracuse, Buffalo, and Rochester, and during the season just closed she has held a like position in the Schubert Stock company, at Syracuse. The natural individuality and distinction of Miss Olney's acting have made her a favorite with audiences, and her versatility has been one of her strongest aids in bringing her forward among people in the profession. Some of the parts in which she has been especially successful are Meg, in *Lady Bountiful*; *Lavender*, in *Sweet Lavender*; Louise, in *The Two Orphans*; Suzanne Green, in *Butterflies*; Nell Ruthven, in *A Gilded Fool*, and Susan, in *A Night Off*.

## MRS. FISKE AND BECKY SHARP.

Mrs. Fiske has gone to the Adirondacks, where she will rest for two months and study her new play, *Becky Sharp*, made by Langdon Mitchell from Thackeray's "Vanity Fair." It will be produced at the Fifth Avenue Theatre, New York, in September, and will involve unusually detailed preparation. It will employ a very large company, there being more than thirty speaking parts, and in costumes and scenery it will be one of the most picturesque productions of recent times. The dressing of the play will faithfully follow the modes of its interesting period, and Percy Anderson, the noted London artist, is engaged in making the costume designs. In the scene of the ball at Brussels on the eve of the battle of Waterloo, the characters and figurants together will number more persons, perhaps, than have been seen on the stage in a play of this class, and in the quaint dress of the time—of which nearly a hundred types will be shown—will form an unusually striking picture. Maurice Barrymore has been engaged to play the part of the heavy dragoon, Rawdon Crawley, and in the other engagements a like fitness of personality is being carefully observed.

## ACTORS' FUND ELECTIONS.

The eighteenth annual meeting of the Actors' Fund takes place at the Madison Square Theatre, at 11 o'clock this (Tuesday) morning. The trustees will hold a meeting at 10:30.

The Nominating Committee of the Fund Association has made the following selections, and they will be voted on at the meeting today:

Officers for one year: President, Louis Aldrich; First Vice-President, John Drew; Second Vice-President, Antonio Pastor; Treasurer, Andrew A. McCormick; Secretary, Edwin Knowles.

Trustees for two years: A. M. Palmer, William E. Sinn, Augustus Pitou, Charles H. Hoyt, Roland Reed, Augustin Daly, Milton Nobles, and Harry Harwood. Eight trustees of the present board hold over for another year.

## THE ST. CHARLES THEATRE BURNED.

The St. Charles Theatre, New Orleans, La., was burned on Sunday night, being almost totally destroyed. The fire was discovered about half-past eleven in the evening, and spread so rapidly that its progress could not be checked. The loss is said to be nearly \$50,000. The theatre, owned by the children of Dr. G. K. Pratt, having been bequeathed to them by Mrs. David Bidwell, was leased by Colonel J. D. Hopkins, and had been managed during the season past by "Parson" Davies.

## WILBUR BUYS TOLEDO THEATRE.

A. L. Wilbur purchased the People's Theatre, Toledo, at sheriff's sale, last week. The price was \$50,000. The house had been in litigation, and during the past season was conducted by a receiver. Although Burt's Theatre, Toledo, is already in E. D. Stair's circuit, it is reported that the People's will also be added to that growing and prosperous line of theatres.

## A FINE NEW THEATRE.

The foundation walls are up, and the roof is being put on a fine new theatre at Allentown, Pa., to be finished Sept. 4. It will be complete in every particular and in all its appointments truly modern. The cost is estimated at \$60,000. McElfatrick and Sons are the architects. The theatre will be under the local management of N. E. Worman, with John D. Mishler, and it will be booked with the very best attractions only.

## THE STOCK COMPANIES.

The season at the Girard Avenue Theatre, Philadelphia, closed May 27. The management report that it has been the most profitable in the history of the theatre. At the fall of the final curtain the principals were assembled on the stage for a farewell. As the curtain arose there was a burst of applause, and flowers and other gifts for all the company from their many friends. Manager Durban thanked the audience for their loyal support, and Manager Sheeler spoke in the same vein. The various members were then called upon and responded with many pleasant and grateful remarks. Valerie Berger received an ovation, and so did Walter Edwards, who in a few brief remarks told how happy he felt. George Barbier followed and was received royally. Edwin T. Emery told how he regretted that he would not be with the company next season. Edwin Middleton made an amusing address. Speeches also were made by Gilbert Ely, Wilson Hammill, and Alice Pennoyer. Hundreds were turned away before the performance. The street was crowded with people anxious to shake the hand of their favorite player. The next season will open about Sept. 1.

The James O. Barrows Stock company leaves to-day (Tuesday) for Peaks Island, where rehearsals will begin immediately. Maude Winter and Helen Tracy will join the company when Zaza, in which they are now appearing, ends its season.

At the Théâtre Français, Montreal, last week, T. E. Robertson's *Ours* was revived for the first time in many years in the Canadian metropolis. The best work of the piece was done by Benjamin Horning as Hugh Chalcot and Esther Moore as Blanche Hayes. Nellie Callahan and Harry W. Rich also deserve special praise. Others in the cast were Walton Townsend, Thomas J. McGrane, Morris McLugh, L. C. O'Brien, Drew A. Morton, and Dora Norman. The Français closes its season this week with Dr. Jekyll and Mr. Hyde. Manager Phillips has every reason to feel proud of the company's continued success. This has been the best season since Mr. Phillips assumed the management of the house.

Managers Shen and Wilton have engaged for their stock company at the Park Theatre, Worcester, Mass., Kendall Weston, George W. Barbier, Gilbert Ely, A. G. Kranz, Harry Mack, Alf G. Herington, Colin Campbell, Herbert O'Connor, Charles Silke, Marie Casmere, Lola Morrissey, Alma Alkin, and Mary Drummond Hay. Season opened yesterday with *Held by the Enemy*.

Miriam Nesbitt joined Frederick Bond's Stock company at the Leland Opera House, Albany, N. Y., yesterday, opening in the double bill, *Jerry Burke*, *Moonshiner*, and *The Three Hatas*.

Aida Lawrence has signed for the Summer season as leading woman of the Hoeffer Stock company.

The Williams and Weinberg Summer Stock company, that opened at Utrig's Cave, St. Louis, May 21, presenting *The Galley Slave* and followed it last week of May with *Lost 24 Hours*, has had a large measure of success. The patrons of the Imperial Theatre, at which Messrs. Williams and Weinberg and several other members of the company played last season, seem to have migrated in a body to the "Cave," and large audiences attend each performance. Why Brown Felt Blue is the current bill. The roster of the company follows: Malcolm Williams, Gus Weinberg, Frederick Bock, Lawrence Ewart, John Ravold, H. B. Koch, Charles Most, Lee Springer, Jesseline Rodgers, Kate Fletcher, Louise Closser, Elsie Esmond, Gretchen Bickel, "Willy" Gerard, H. B. Koch, stage-manager; Theodore Geigel, a variety performer, died at Bellevue Hospital, in this city, on Saturday, June 3, and was buried by the Actors' Fund.

The father of W. R. Seelye died on May 28, at Sayville, N. Y., aged eighty-five years.

## DEATH OF LIZZIE CREESE.

Lizzie Creese, in private life Mrs. John T. Burke, died yesterday at her home, 167 West Thirty-fourth street, of paralysis, with which she was stricken on Sunday evening.

Miss Creese had been on the stage for thirty-five years and had appeared in many prominent companies. Her maiden name was Elizabeth Perry. She was born in Dublin, Ireland, and came to this country when a child. Her professional debut was made with Mrs. John Drew's company at the Walnut Street Theatre, Philadelphia. She continued in Mrs. Drew's company for twelve years. In 1879 she supported John McCullough, appearing with him in this city as Virginia in *Coriolanus* at the Grand Opera House in December of that year. For several seasons following she was with John T. Raymond in his various productions. Subsequently Miss Creese was a member of Mary Anderson's company. In April, 1890, she appeared in *The Stepping Stone* at the Park Theatre, in this city. In December, 1891, she supported Annie Ward Tiffany in *The Stepdaughter* at the Windsor Theatre. In 1897-98 she was in Lillian Lewis' company, playing Bianca Cassanova in *For Liberty and Love*. During the past season she was with Henry Lee in *Cyrano de Bergerac*. Her last engagement was with Too Much Johnson, in which she was to have appeared at the Star Theatre this week.

Miss Creese was known as a thoroughly reliable actress and was extremely popular in the profession. She was married in 1864 to Thomas E. Creese, a Philadelphia business man, who subsequently entered the profession. Her second husband was Edward N. Blue, to whom she was married in 1881. Her third marriage, to Mr. Burke, occurred a few years ago. Miss Creese's daughter, Victory Bateman professionally, is a well-known leading woman, having been connected with many stock companies. She was seen recently in *We Uns of Tennessee* at the American Theatre.

The arrangements for the funeral had not been settled yesterday.

## OBITUARY.

James K. Keane died at his home, Providence, R. I., on May 31, of consumption. Mr. Keane was born in Philadelphia in 1852, and made his first public appearance at the Walnut Street Theatre, in that city, with Lotta in the stock company with which the theatre opened. He traveled with Around the World in Eighty Days when the play was first put on, and was with many companies, including Hazel Reed and George Rignold's King Henry VIII. He played in support of Roland Reed, Edwin Booth, Barry Sullivan, Edmund Collier, Joseph Jefferson, C. W. Coulcock, J. L. Toole, J. S. Clarke, John T. Raymond, Mr. and Mrs. William J. Florence, Fanny Davenport, Clara Morris, Charlotte Cushman, Janaschek, Modjeska, Adelaide Neilson, and others. About nine years ago he was engaged by Dr. George E. Lothrop. He produced new plays on the Lothrop circuit, which embraced theatres in Boston, Providence, Worcester, and Pawtucket. On June 1, 1883, he married Alice C. Roberts, while both were traveling with Martie Vickers and Charles Rogers in *Paste and Diamonds*. In 1897-98 Mr. Keane was stage-manager under Mr. Goodnow at the Grand Opera House, Boston. For the season just passed Mr. and Mrs. Keane had signed with the Hopkins Stock company. New Orleans, but on account of Mr. Keane's failing health were obliged to give it up. Mr. Keane was manager of Allen's Star Theatre, Providence, from September to December, 1898, when he broke down completely. Mr. Keane was a

man of charming personality, sincere and faithful in all his dealings. He leaves a widow and child, a boy of five years.

Johann Strauss, "the Waltz King," died on June 3, in Vienna, Austria, of inflammation of the lungs. Born in Vienna on Feb. 12, 1825, he was the son of Johann Strauss, one of the fathers of the present order of Viennese dance music. In 1849 the elder Johann died and the younger took charge of the famous Strauss Orchestra, now directed by his brother Eduard. All over Europe Johann Strauss led this orchestra and in 1872 brought it to America for a triumphal tour. His waltzes are world renowned and need no mention to be remembered. His operas composed between 1871 and 1886, were Queen Indigo, Die Fledermaus, Cagliostro, Prince Methusalem, The Tzigane, The Queen's Lace Handkerchief, The Merry War, A Night in Venice, and The Gypsy Baron. Later he produced, with small success, Simplicius and Ritter Pausan.

Franz Herlin Jehin Prume, the violinist, died on May 29, of heart disease, in Montreal, Canada. Born in 1839 at Spa, Belgium, he was a son of Jules Jehin, the famous painter, and Petronille de Prume, sister of the renowned violinist, François Prume. Franz Prume developed as a child extraordinary talent for the violin, winning many prizes at schools and, when sixteen years of age, he appeared as a virtuoso, touring Germany, Austria, Poland, and Belgium. After term in Brussels as court violinist, he went to Mexico, playing at the court of Maximilian and afterward serving in the Mexican army, receiving the Imperial Order of Mexico in 1864. A tour of the United States and Cuba followed, and in 1865 he made his residence in Montreal, where he married Rosita del Vecchio, and where he had remained until his death.

Charles D. Kalter, proprietor and associate manager of the Grand Opera House, Mahanoy City, Pa., died at his home at Philadelphia May 31, after a long illness. Mr. Kalter had amassed a large fortune and was one of the most progressive and successful business men in Eastern Pennsylvania. His kindness and liberality to the theatrical profession will be remembered by many who were his guests. His age was sixty-one years. Interment took place in the Mahanoy City Cemetery.

Joseph F. Henley of late years a vaudeville actor, died at the J. Hood Wright Hospital, New York city, on June 3, of nervous paralysis. Mr. Henley was at one time a member of Daly's company and afterward played with Edward Harrigan and Dan McCarthy. The funeral services took place on Monday at St. Leo's Church and the remains were buried by the Actors' Fund in Calvary Cemetery.

Mrs. M. A. Smythe, mother of Mrs. Isabel Waldron, and grandmother of Georgia and Charles D. Waldron, died in this city on May 28, of cancer. As a dressmaker she was known to several generations of players, and had been patronized by many of our most prominent actresses prior to her retirement a few years ago. The remains were taken to Waterford, N. Y., for interment.

S. W. Jennison, violinist, formerly a member of the Mendelssohn Quintette Club, died suddenly at the home of his father near Pomona, Cal., May 25. Mr. Jennison was a pupil of Franz Kneisel and Julius Eichberg, and a brother of Paul Jennison, the cellist.

Fred Jerome died on May 26, at the home of his mother, Mrs. G. W. Dart, at Entfield, Conn. His last engagement was with *The War of Wealth*. He was a brother of Elsie Gerome, of Corse Payton's company.

Theodore Geigel, a variety performer, died at Bellevue Hospital, in this city, on Saturday, June 3, and was buried by the Actors' Fund.

The father of W. R. Seelye died on May 28, at Sayville, N. Y., aged eighty-five years.

## W. H. WEST'S BIG MINSTREL JUBILEE.

William H. West's Big Minstrel Jubilee closed a most successful season on Saturday, May 27, after a two weeks' engagement at McVicker's Theatre, Chicago, where the attraction played to crowded houses nightly. Judging from the many flattering newspaper criticisms Mr. West and his company received throughout the season, it is safe to say that he has established an enviable reputation for his show. From the Atlantic to the Pacific he has been pronounced the "progressive minstrel of the age." His vocal department, comprising Richard J. Jose, Clement Stewart, Ed Gorman, Charles Kent, Joseph Garland, and H. W. Frillman, has been justly pronounced the greatest sextette ever heard in minstrelsy. All the principals of this department have been retained for next season, with the addition of the well-known English tenor, H. W. Harle, and the sonorous basso, J. P. Rodgers. The company next season will be even stronger in every branch than in the past. Carroll Johnson has been retained. The addition to the comedy department will be announced later, as will also the specialty acts. The construction of Mr. West's company will be on an entirely different scale, and new scenery, new acts and new costumes will be prominent in the next production.

## WAGENHALS AND KEMPER'S IRUMVIRATE.

The second season of Wagenhals and Kemper's triumvirate of stars will open at Pittsburgh in September, the combination embracing Louis James, Kathryn Kidder, and Charles Hanford. The engagement of Mr. Hanford for the third star in the big combination readily commends itself, and it is generally conceded in theatrical circles that Wagenhals and Kemper have chosen wisely in selecting him for the important position. He has been for years justly regarded as one of this country's ablest exponents of the classic drama. His engagement as associate star with Mr. James and Miss Kidder will afford him the opportunity he has long desired, and in the extended repertoire which Wagenhals and Kemper have selected a number of excellent parts will fall to the lot of Mr. Hanford. Elaborate scenic revivals will be made of *The Rivals*, *The Merchant of Venice*, *Madame Sans Gene*, *Winter's Tale*, and *Henry V*. The School for Scandal, which proved such a successful feature of last season's repertoire, will be retained. The supporting company will be made a distinct feature, both in histrionic and numerical strength.

## FREE DRAMATIC SCHOLARSHIPS.

The Stanhope-Whitcroft Dramatic School offers for the coming year two free scholarships according to its usual custom. These favors are designed for young persons who wish to undertake a course of dramatic training but have not the means to do so. All applicants for scholarships are required to pass a preliminary examination, and upon the merit displayed the awards depend. Mrs. Wheatcroft and her assistant instructors consider carefully the talent shown by each competitor and their judgment determines the awards. The fact that the scholarship students have almost invariably been sought by experienced managers is a compliment to the judgment of Mrs. Wheatcroft and her assistants. One of the winners last year was offered the position of leading lady by a prominent manager immediately upon finishing her course of training. Mabel Wright, who won a scholarship this year, has just been engaged for Chauncy Olcott's company next season. The school year for 1899-1900 will open on Oct. 16. In the meantime Mrs. Wheatcroft is conducting a summer term and giving also private instruction to special pupils.

## OWEN DAVIS' NEW PLAY.

Owen Davis is in town engaging a company for his new play, *Over the Fence*, which Gus Hill will put out next season. The two leading parts will probably be intrusted to two artists—a soprano and a baritone, from George Edward's London forces, and the rest of the company will

be made up from the best talent obtainable here, including a big dancing chorus. The play is provided with a plot, but this will not prevent the introduction of many first-class specialties. The paper is being prepared by the Seer and the Russell-Morgan Prints, and the scenery, which will make a carillon on the road, is being built by Hagen and MacDonald. The tour will carry the company to the Pacific coast and back, and the season will begin as soon as Mr. Davis's other play, *Through the Breakers*, has started out, which will be in September. Although *Through the Breakers* is booked for thirty-five weeks on the road Mr. Hill hopes to arrange to bring it into New York during the season.

## GUS HILL'S ENTERPRISES.

Gus Hill, who is in the Far West with his McFadden's Row of Flats, reports excellent business all along the line. This farce has packed houses everywhere, and Mr. Hill points to the record with pride. Mr. Hill will return to New York about June 15, establishing himself at his new offices at 1358 Broadway. With the exception of an occasional short trip out of town, Mr. Hill will spend the Summer in the city, looking after his business interests, which have increased greatly the past two seasons. His list of attractions next season will be larger than ever, some of the new ones being *Over the Fence*, Abner White from Belfast, and a big Humpty Dumpty production. He will also continue McFadden's Flats, which has been a big winner for several seasons: Tammany Tigers, Gay Masqueraders, Vanity Fair, The Green Eyed Monster, and his last season's big melodramatic hit, *Through the Breakers*.

## THE SORROWS OF SATAN.

William A. Brady has arranged with Arthur C. Alston to personally direct the tour of *The Sorrows of Satan*, which will be rewritten to more closely conform to Marie Correlli's story than did the version which was done at the Broadway Theatre last season. Two or three special melodramatic features will be introduced by Mr. Brady, who will personally stage the production, the scenery and electrical effects will be notable and the selection of the cast will be most carefully made. *The Sign of the Cross* was a dismal failure at a Broadway playhouse, yet it has since been successful. Despite the fact, therefore, that *The Sorrows of Satan* failed to score last year, the contemplated changes may make it one of the road successes of 1899-1900. An excellent route has already been mapped out, twelve weeks alone being filled in and about New York. Arthur C. Alston is attending to the entire booking of the tour.

## MATTERS OF FACT.

A. G. Delamater is making extensive preparations for his attractions next season. His new farce-comedy extravaganza, *The Gay Municipality*, will open the season on Aug. 14 at Philadelphia. Money has been spent lavishly, and nothing left undone to make this attraction one of the best of its kind. St. John Lewis is painting and building elaborate scenery, while Jacobowski will contribute the musical compositions. Forty-four different styles of new and novel printing will be utilized to familiarize the play with theatregoers. Mr. Delamater is spending the Summer at London, Ont., will return to New York, where he has an office in the Knickerbocker Theatre Building, about July 15.

F. Marchetti, ballet master of the Herald Square Theatre production of *An Arabian Girl*, has formed a partnership with C. M. Alvirene, of the Grand Opera House Building. Mr. Alvirene will have charge of the school, while Mrs. Marchetti will attend to the outside work at the theatres. The latter has fully recovered from his recent accident, when he was dragged several blocks by an Eighth Avenue trolley car.

C. Southard Thompson, the "kerchief king," has been an entertaining feature in the Keith bills at Providence and Boston the past two weeks. He does a unique and original act, confining himself to the use of handkerchiefs, and has no outside help. He is appearing in Philadelphia this week, and will shortly be seen at Keith's Union Square, this city.

Beatrice Goldie has proven successful in the prima donna roles with the opera company playing the Castello Theatre, Syracuse. Her Angelo in *Amorita* was prominently commented upon.

Offices in the Broadway Theatre Building are to be had of A. J. Spencer at the Broadway Theatre. The offices are all well lighted and ventilated.



## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Tony Farrel makes his vaudeville debut in a sketch called Sophie T. He is assisted by Jennie Leland. The bill also includes Fields and Saffina, comedy duo; Carrie Scott, comedienne; Little Western, instrumentalist; Gracie and Burlette, comedy duo; Edwin R. Long, the poetical tramp; Hendrix and Prescott, dancers; Cyr and Hill, duettists; Wagner and Arnim, duettists; Frye and Allen, comedy duo; Eldora and Norine, equilibrist; Madison Brothers, athletes, and John Walsh, Irish comedian. Tony Pastor sings every evening.

## Proctor's.

The Four Cohans make their appearance here for the first time in several years in George M. Cohan's farce, *Running for Office*. Gertrude Coghlan, daughter of Charles Coghlan, makes her vaudeville debut in a scene from her father's play, *The Royal Box*. The others are Fisher and Carroll, Irish comedians; Bogart and O'Brien, musical comedians; Garnella and Shirk, comedy duo; Adeline Roattino, vocalist; Delaphone, mimic; Nodine and Emery, sketch team; Thomas J. Hefron one-legged dancer; Ford Brothers, dancers; Master George Mack, singing comedian; Hilton, juggler; Nellie Seymour, comedienne, and Tobey's art views.

## Keith's Union Square.

The bill includes Odell Williams, in *The Judge*; Idalene Cotton and Nick Long, in *Manager's Troubles*; McIntyre and Heath, comedians; Morton and Nobriga, comedy duo; Edmund Hayes and Emily Lytton, in *A Wise Guy*; Romalo Brothers, head balancers; the Four Emperors of Music; Edward J. Boyle, blind violinist; Lew Palmer, animal mimic; Hill and Hill, eccentrics; Signor Alberti, violinist; Saxon and Brooks, operatic comedy duo; Keeley Brothers, and the Chinese conjurer, Ching Ling Foo, who is in his sixth and last week. A special feature is a biography picture of Baby Marion Clarke, whose kidnapping is the sensation of the hour.

## Palace

Joseph Hart and Carrie De Mar head the list in Dr. Chauncey's Visit. The others are Mr. and Mrs. Sydney Drew, in *Diana on the Chase*; Van and Nobriga, comedy duo; Conway and Leland, monologues; Johnson and Dean, colored duo; Eva Mudge, comedienne; Ford and Dot West, comedy duo; Forbes and Quinn, dancers; Kilpatrick and McGill; Lou Wells, comedian; Mr. and Mrs. James Barry, comedy duo; Miles, Hancyon, magician, and Tobey's art views.

## Koster and Bial's.

The aerial palm-garden was opened on Saturday evening last and a great many people were turned away, as the weather was just right for open air amusements. The bill for this week includes Harry Gilfoil, Monroe and Mack, Louise Gunning, Truly Shattuck, Joe Flynn, Stinson and Merton, Josie De Witt, Professor Leonidas, Madame Arniotia, Golden Gate Quartette, Hale Sisters, Nellie Burt, Pantzer Trio, Gilbert and Goldie, Hansom and Nelson, Frobel and Ruge, Griffiths Brothers, Clerise Sisters, and Clarence's Quintette.

## Harlem Music Hall.

This is the last week of the successful season. The bill includes George Fuller Golden, Dolan and Lenhart, Rosco's trained pigs, and other acts.

## THE BURLESQUE HOUSES.

LONDON.—A burlesque and olio are presented under title of *The Mischief-Makers Company*, introducing Halliday and Ward, Harry Walters, Burke and Gray, Parker and Retardo, Bertha Brush, Edwards and Kornell, Charles H. Duncan, and Williamson and Stone.

DEWEY.—Ed Rush's Bon Ton Burlesques are here this week, which is the closing one of the season. A Parisian Night and A Devil of a Time are the opening and closing burlesques. The company includes Miss Rosa's Oriental ballet, Aggie Behier, Adeline Marden, Morrison and Markey, Byron and Langdon, Smith and Chapman, and others.

## LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Foreign and American specialty artists divided honors here last week. There were fourteen acts on the bill and the various performers put forth their very best efforts at entertaining. One of the newcomers who made a hit was Louise Gunning, whose artistic rendition of Scotch ballads won her many encores. Monroe and Mack in their black-face sketch were as amusing as ever and won many laughs. The Griffiths Brothers in their Blondin donkey specialty kept the house in roars. Madame Arniotia did many surprising tricks in the weight lifting line. She is marvelously strong. Other good features were the violin playing and vocalism of Josie De Wit, the antics of Leonidas' dogs and cats, the imitations of Harry Gilfoil, the eccentricities of Stinson and Merton, and the rag-time ditties of Nellie Burt. The Pantzer Trio, Hanson and Nelson, Hale Sisters, Frederick Clarence's quintette, and Frobel and Ruge were also in the bill. The art views and Fred Watson were fixtures, as usual.

PALACE.—Classe Loftus proved her popularity by drawing a series of splendid audiences throughout the week. Her reception was cordial in the extreme and the tumultuous applause which greeted each of her imitations must have convinced her that she is now an established New York favorite. The Palace is the fourth New York theatre in which Miss Loftus has filled engagements this season. She has presented her entertainment to all classes of society, from ultra-swell to the plainly democratic, and that she has succeeded in pleasing on every occasion is proof positive of her talent. Last week she introduced an imitation of Julie Mackay singing "You're Not the Only Pebble On the Beach," and, like all of the others, it was simply perfect. A special feature of the bill was Nilsson's new serial ballet. The merry little maidens who make up the troupe flew through the air with the greatest of ease and assumed many pretty poses while suspended between the boards and the flies. Many improvements have been made in the working of the apparatus and the whole effect is very pleasing. The Seven Reed Birds made a good impression in their latest sketch,

The Morning After the Ball. The songs used are nearly all new and they are sung with spirit. The small Reed mocking bird as usual made a decided hit with his recited songs. If he keeps on growing he will soon be big enough to sing in spite of Gerry. The Dresden Trio presented their artistic novelty, The Queen's Fan, by George Totten Smith and A. B. Sloane. While the singing and acting of the three women could be improved, the little operetta, nevertheless, made a decidedly favorable impression. Mr. and Mrs. Franz Wilczek played charmingly on their violins and were enthusiastically applauded. The Folly Trio have changed their act around a good deal and it is more bright and pleasing than ever. The gags of George C. Davis, juggling by Levitt and Novello, the eccentricities of Dryden and Leslie, the clear, sweet voice of Adeline Roattino, the egg-bag trick of Lawrence Crane, the imitations of Delaphone, Tobey's art views, and piano solos by Hugo Marks were the other features of the bill.

PROCTOR'S.—Jolly Joseph Hart and clever Carrie De Mar were the stars of an excellent bill. They were seen in Dr. Chauncey's Visit, a farce in which both have splendid chances to display their talents. Some new lines and bits of business have made the skit even brighter than before. Wright Huntington made his vaudeville debut in a new comedietta called A Stolen Kiss, written for him by Brandon Hurst, who has displayed unusual cleverness in supplying Mr. Huntington with just the sort of material that is relished by the patrons of vaudeville. The story concerns the doings of Lieutenant Jack Poynter, U. S. N., who is a painter as well as an officer. It is discovered in the beginning of the little play that he has just become famous through a picture he has painted, called "A Stolen Kiss," the inspiration for which he had received in a dream while in Italy several months before. While he is congratulating himself on his good fortune a strange woman comes in and tells him in a few hurried words, spoken with an Italian accent, that he must fly. He wishes to know the reason for his proposed aerial flight and the girl tells him that her brother is coming to kill him on account of the picture in which he has painted her likeness. She removes her veil and he is astonished to find that she bears a striking resemblance to the girl of his dream and of his painting. She explains further that he had had no dream and she had really kissed him as he lay sleeping, mistaking him for her brother. At this point there is a noise outside, and, just as the artist-hero conceals his visitor behind a screen, the fire-eating brother enters and announces his intention of killing Poynter, who takes matters very coolly, ringing in an occasional bit of slang when the fiery Italian is almost in a frenzy. Finally he discovers his sister behind the screen, and immediately departs in search of weapons and a second. While he is out the artist-officer loses no time in making love to his fair visitor, and by the time her brother returns she has promised to be his wife. The brother comes in with swords, ready for a duel, but when matters are explained he cools off and the three drink each other's health as the curtain falls. The sketch is bright, breezy and original, and ought to make a hit with any audience. Mr. Huntington played the artist-hero in a quiet, natural manner that is thoroughly refreshing in these days of rant, pose and swagger. He scored his points with great cleverness and made an emphatic hit with almost every line. Adele Francis as the Countess de Montagioni was excellent, and George H. Farren as her excitable brother rendered Mr. Huntington admirable support. Flo Irwin and Walter Hawley were seen once more in *The Gay Miss Con*, in which Miss Irwin does an excellent tipsy scene. The dialogue of the sketch is bright and the lines brought many laughs. Stuart, the male Patti, made his first appearance in many months and was warmly welcomed. His remarkable voice is as sweet and clear as ever and he won numerous encores for his cleverly rendered songs. His costumes were handsome, as usual, and he wore a new wig dressed in the style affected by women who follow fashion's decrees faithfully. Joe Flynn sang ten or twelve "pretty little things," introducing every topic of current interest from Dewey to Dreyfus, Kessler and Carrick sang "The Moth and the Flame," "Mid the Green Fields of Virginia," and "The Girl I Love In Sunny Tennessee" with pictorial accompaniments. Eva Mudge made a big hit in her singing specialty and was warmly applauded. She is improving all the time. Morrell and Evans presented a sketch made up of singing and dialogue. The singing was excellent and the dialogue composed of a string of awful puns, was distressing. The man of the team has an excellent tenor voice, but he is not a comedian. A specially built on the lines of the one used by Wilson and Leicester would enable this team to show to great advantage. Derenda and Breen, the Hayes and Bandy Trio, Collins and Brien, Lou Wells, and the Guises were also in the bill. The art views and Fred Watson were fixtures, as usual.

TONY PASTOR'S.—The Four Cohans, who are the warmest kind of favorites with Pastor's patrons, were given a royal welcome last week by crowded houses. They presented their new farce, *Running for Office*, and the result was that every one in the house was happy for half an hour. Dailey Josephine Cohan's graceful dancing was a special feature, as usual, and she was accorded unlimited applause. The others were as good as ever. Sadie Cushman and Herbert Holcombe were seen once more in their Klondike sketch, *A Business Transaction*, in which they made their usual hit. Miss Cushman sang a new baby song with her accustomed success and gave "Hello, Daddy" as an encore. Both members of the team were in excellent voice and were liberally applauded. Saxon and Brooks made a deserved hit in their operatic comedy sketch, which was written for them by George Totten Smith. Johnson and Dean danced well and sang some new coon songs with much spirit. The Brownings went through their non-sense act with good results. Harry and Sadie Fields were applauded for their funny movements in the Hebrew cake walk. Bingham, the ventriloquist, made his figures do some smart work. Ford and Dot West were successful in their specialty. Kitte Bingham, Gilbert Girard, and Sam and Josie Cowler were also in the bill. Tony Pastor sang every evening, making his accustomed hit.

KEITH'S UNION SQUARE.—Another star bill served to attract crowded houses last week. Felix Morris was warmly welcomed and repeated his former hit as the old war veteran in *The Vagabond*, which is one of the best plays in his repertoire. Ching Ling Foo continued to mystify everybody with his quaint tricks and was as big a hit as he was during his first week.

McIntyre and Heath kept the house in roars with their Georgia Minstrels sketch. The popularity of these clever entertainers is unbounded, and in spite of the fact that they did not introduce more than seven new lines into their act their success was immense. Edmund Hayes and Emily Lytton were seen once more in *A Wise Guy*, by George M. Cohan. This farce, as played by these clever people, is one of the biggest laugh winners now before the public, and the patrons of Keith's laughed till they cried last week at the many funny situations and lines. Caron and Herbert put in a second successful week. A. L. Guille's remarkable tenor voice was heard in some well-chosen selections. Florry West retired from the bill after Monday evening's performance on account of illness. Fisher and Carroll were quite amusing in their ridiculous Irish conversation specialty. The three Polos did some excellent acrobatic work on the high bars. The other contributors to the bill were Gignere and Boyer, Raymond, Musical Trio, Hooker and Davis, Military Trio, Marsh and Sartella, and Maude Amher. The biograph and stereopticon presented interesting pictures, as usual.

HARLEM MUSIC HALL.—John W. Ransone as Richard Croker made a big hit, and Beatrice Moreland scored heavily in *A Game of Golf*, assisted by Charles M. Seay. Others were the Tod-Judge Family, Review Four, Eddy Trio, Wesson, Walters and Simons, Blanche King, and Joe Bonnell.

## The Burlesque Houses.

MINER'S BOWERY.—Rose Sydell's London Belles returned to town with a company chiefly new that included, besides Miss Sydell, Hilton, Hanson, and Drew, Relger and Chatham, Richmond and Clements, Francis J. Bryant, and Weston Sisters.

LONDON.—Thomas H. Ward presented a bill called Queens of the Tenderloin. There was an olio and afterpiece. Harry Walters scored a pronounced hit in his artistic and original Yiddish impersonations. Mr. Walters held his audience from start to finish and was applauded long and loud. Post and Howe, the comic acrobats, singers and dancers, scored heavily also. Halliday and Ward were in their usual form. The rest of the bill included Forbes and Clinton, Jack Welch, the Keegans, and Gertie Collins.

DEWEY.—Phil Sheridan's City Sports played to excellent audiences and gave a pleasing entertainment. Maloney's Visit, the opening burlesque, was well received. A good olio included the Monte Myro Troupe, Farnum and Nelson, Deltorelli Brothers, Crissie Sheridan, in a pretty specialty called Pastimes Among the Flowers, in which she was assisted by a dozen girls; Scanlon and Stevens; Alice Leslie, and A. C. Lawrence. The Troubles of a King was the closing burlesque.

## WEBER AND FIELDS' SEASON CLOSED.

The season at Weber and Fields' Broadway Music Hall closed with a very successful benefit for Leo C. Teller, the popular manager, on May 28. The house will be dark until Sept. 5, when it will reopen with a new burlesque called *Paris in 1900*, by Harry and Edgar Smith and John Stromberg.

Lou Fields and L. C. Teller sailed for Europe on May 31 on the *New York*. Several friends went down the bay in William H. Reynolds' launch. William H. Distin, proprietor of Avoca Villa, Bath Beach, serenaded the travelers with concert solos.

While abroad Weber and Fields and Mr. Teller will engage European acts for the music hall and the road companies. Several of the members of the stock company have been re-engaged and negotiations are being carried on with the others. The company next season will be astoundingly strong.

## HASKELL'S CLOSE CALL.

Loney Haskell had a narrow escape from death by drowning at St. Louis last week. He and several others, including Manager Charles M. Ernest of Mannion Park, went on a fishing trip. Haskell stood up to put on his overcoat and the boat capsized. All except Haskell and Ernest managed to grasp the edges of the boat. Haskell was unable to swim and Ernest made a heroic effort to save him. He kept him afloat until Ed Mannion and Harry Bartlett jumped in and succeeded in getting both men into a boat. When they reached the shore Haskell needed the services of a physician, who pumped the water and several old gags out of him before he recovered consciousness.

## A COMPANY OF HEADLINERS.

The roster of Hoey and Norton's Twentieth Century Comedians is now complete and includes Marie Jansen, Frank Bush, James F. Hoey, Johnson and Dean, the S. Vans, Three Vilona Sisters, Three Nudos, Allen and Delmain, Dorothy Drew, Daly and De Vere, and Helen Constantine. Following this splendid array of talent a roaring afterpiece will bring the performance to a close. The season will open at Gilmore's Auditorium, Philadelphia, Sept. 4, and only the best week stands will be played thereafter. George Norton will manage the aggregation, and he has had no difficulty in securing desirable terms and time for his company of headliners.

## "AERIAL" IS THE WORD.

Roof-gardens are a thing of the past, according to the announcements now being sent out by the managers of the resorts which are placed between the earth and sky. The management of the New York (formerly Olympia) announced that the "Aerial Magnolia Grove" of that establishment will open on June 10, and the people in charge of affairs at Koster and Bial's opened what they call the "Aerial Palm Garden" on Saturday evening last. The "Aerial Meadow" on Hammerstein's new Victoria, the "Aerial Ranch" on the Casino, and the "Aerial Conservatory" on the Madison Square Garden are now in order.

## MR. AND MRS. TUCK SAIL.

Samuel L. Tuck and his wife (Lizzie Derris Daly) sailed for Europe on the *City of Rome* on Saturday last. The employees of the Harlem Music Hall and of Hurtig and Seamon and the members of their companies gathered on the pier to wish the Tucks *bon voyage*. An appropriate speech was made by George Fuller Golden and the send off was made lively in every way.

## BESSIE BONEHILL'S FATHER DEAD.

William A. Smith, father of Bessie Bonehill, the popular comedienne, died at Deer Hill Farm, Sayville, L. I., the summer home of Miss Bonehill, on May 28. The funeral took place on Wednesday, May 31, from St. Lawrence's Roman Catholic Church in Sayville. The casket was covered with a profusion of flowers sent by friends of Miss Bonehill. Mr. Smith was eighty-five years of age.

## WRIGHT HUNTINGTON'S SKETCH.

Wright Huntington is elated over the success of his sketch, *A Stolen Kiss*, which was one of the hits of the bill last week at Proctor's. The sketch met with the warm approval of Manager Fynes, and Mr. Huntington is so sanguine of its pleasing qualities that he will probably remain in vaudeville all of next season.

## ROBIE AND DINKINS BUSY.

Robie and Dinkins are very busy preparing for the season of the Knickerbockers and the Utopians. The burlesques are being written by George Totten Smith, Al. Grant, and John T. Bryce. The people already engaged are Bryce and Human, Al. Grant, Bert Leslie, George Barton, Andy Gardner, Armstrong Brothers, and James Flynn.

## A CLEVER GIRL



EVA MUDGE.

Eva Mudge, whose picture appears above, is one of the brightest young women in vaudeville. Her specialty differs from any other now before the public, and that fact, coupled with her cleverness, causes her services to be in constant demand by managers who appreciate originality and talent.

Miss Mudge is eighteen years of age. She made her debut when she was only five years old at Whitney's Grand Opera House, Detroit, in a singing and dancing specialty. From that time on she made frequent appearances in public, until she finally made her vaudeville debut in the East at Keith's Union Square Theatre in 1897. She is a hard worker, earnest and ambitious, and is always striving to improve in her work. She puts enthusiasm into everything she does. In 1892 she organized several benefits for the "sick baby fund" of the New York Evening World, and did so much good that she was awarded a diamond studded medal.

Miss Mudge's specialty consists of songs in appropriate costume. She sings "One Touch of Nature Makes the Whole World Kin" with a complete change for each verse. The changes are done in remarkably quick time. A musical setting of "Barbara Freitchie," sung in the costume of a Confederate officer, is also cleverly done, and after that a lively coon song, sung in a pretty, short-skirted costume, brings the specialty to an effective finish.

Miss Mudge has recently played several highly successful engagements at the leading vaudeville houses in this city. Last week she was one of the most pleasing features of the bill at Proctor's, and this week she is at the Palace, Mr. Proctor's uptown house.

## NEW FEATURE AT KEITH'S.

A commendable feature is being introduced by Mr. Keith in his Union Square Theatre in the presentation by the biograph of what the papers call news illustration. Last week, in addition to the regular programme of the biograph, two "hurry-up" pictures were shown, the first the finish of the Brooklyn Handicap at Gravesend and the second the police parade. Both pictures were shown on the evening of the day on which they were taken. The films average from 180 feet to 620 feet in length, and in order to get a positive ready for the projecting apparatus it is necessary to first develop and dry a negative film of the same length and then to print a positive. All this takes time and expert manipulation. The factory of the biograph company is in Hoboken. The time that it takes to get a film over there and back is to be counted in when an effort is being made to do quick work. In London, at the Palace Theatre, where the biograph has had about as long a run as at Keith's, there is hardly an event of any importance which is not shown on the screen on the evening of the day on which it occurs.

## RETURN TO VAUDEVILLE.

Ed J. Heron and Claude Gillingwater who proved so successful in vaudeville last Summer, return to the fold after a Winter season with traveling combinations. They have planned to continue in this line of work for the Summer and the following season. They are both clever and experienced comedians and both have played prominent parts successfully. Mr. Gillingwater has played William in Jane, Curtis in Honors are Easy, the Rube in Little Christopher, the actor in *A Boy Wanted*, and the Count in Charles O'Malley, in each of which he earned deserved encomiums. Mr. Heron has been equally successful as the leading comedian with Moroso's Stock company; in *A Boy Wanted* as the boy, and in the principal male character in *The French Maid* last season. Their sketch, *A Friend of the Family*, in which they are assisted by Ethel Milton, has been pronounced as "positively the biggest laughing hit in vaudeville." The act provides twenty-five minutes of continuous laughter.

## B. F. KEITH'S RESIDENCE BURNED.

A summer residence at Marblehead, Mass., recently purchased by B. F. Keith, was almost totally destroyed by fire on May 27. The fire was caused by flames from a blow-lamp used by some painters who were engaged in redecorating and painting the house. The catastrophe has entirely disarranged Mr. Keith's summer plans, as he had intended to move into his new residence about the middle of June. The property was formerly owned by Daniel S. Ford, proprietor of the *Youth's Companion*. The house was a handsome building, containing about sixteen rooms. It was built on an eminence and commanded a beautiful view in all directions. The property before the fire was valued at \$20,000. The flames are supposed to have done \$10,000 damage.

VAUDEVILLE.

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# WRIGHT HUNTINGTON

— WILL PLAY ALL VAUDEVILLE NEXT SEASON.—  
HIS COMEDY SKETCH BY BRANDON HURST THE REAL HIT OF THE YEAR.

From the N. Y. Sun of May 30th.—“A sketch that will undoubtedly be seen a great many times in New York was produced at Proctor's last night. It is the cleverest thing seen there in many a day—filled with comedy, bright in dialogue and does not, like so many sketches, depend upon horse play for success. Mr. Huntington is to be congratulated.” “It possesses the double charm of novelty and bright wit and succeeded at once in Mr. Proctor's Theatre.”—J. AUSTIN FYNES.  
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Not a quiet society sketch, but a clean, clear cut, complicated, hilarious, farcical comedy, running twenty-five minutes.

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SEASON 1898-1900.

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FRANK BUSH, JOHNSON & DEAN,  
THREE VILONA SISTERS, THREE NUDES,  
THE SA VANS, DALY & DEVERE.  
ALLEN & DELMAIN, HELEN CONSTANTINE.  
DOROTHY DREW, DALY & DEVERE.

To Conclude with a Roaring Afterpiece.

Open at Gilmore's Auditorium, Philadelphia, Sept. 4th. Have a few more weeks open.  
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SIS HOPKINS—A WISE CHILD.

ALAN DALE, New York Journal, March 8, 1899.—“When Miss Melville gets a play of her own I'll pay my dollars to see her, any day.”

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THIS WEEK :

Myrtle Tressider, Pat Rooney, Edna Orme, Mile, Melrose, The Zillas, Sisters Brau-

neck, Lydia Hall, Jane Daly, Bliseta, Edna Urline, Andrew Thomas, George Anderson.

PRICES : All seats on ground floor, 25 cents.

Box seats, 50 cents.

Change of programme weekly.

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# EVA W'MS

THE WOOLF GIRL.

AND

# JACK TUCKER

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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: “The Mystery of the Mortgage,” for Henry E. Dixey; “Miss Ambition,” for Miss Hilda Thomas; “A Royal Visitor,” for Mr. and Mrs. Harry Budworth; “Monologue” for Miss Jessie Couthouy, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dillen, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ,

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Manager Electric Park, Maysville, Ky.  
Regards to friends.

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house. High-class musical features under Maurice Levi and polite variety will be the attraction. Popular prices will prevail.

**DUQUESNE GARDEN OPENED.**

On Monday, June 5, a new Summer theatre at Pittsburgh, Pa., was opened. It is called the Duquesne Garden Theatre, and is seated with over 5,000 numbered opera house chairs, specially manufactured for the theatre, and has a standing room capacity of some 5,000 people in addition. The auditorium is lighted with over 4,000 electric lights and 20 arc lights. The stage is a large one, and there are twenty-four dressing rooms. The theatre is owned by the Consolidated Traction Company and operated for the patrons of that line. The amusements are furnished and managed by J. W. Gorman's Park Amusement company, which also manages Cascade Park, New Castle, Pa., and circuits of parks in New York State and through New England. The opening bill of the Duquesne included Marvelous Melville, Rice Brothers, three Constantine Sisters, Etta Victoria, Adelphi Duo, Winstanley and Sullivan, Morgan and Curry, and Edmonds and Watson. There are some twenty people with the company. C. H. Smith is the resident amusement manager of the theatre, and also represents J. W. Gorman through his Pennsylvania circuit of parks.

**SAM T. JACK'S WILL.**

The will of the late Sam T. Jack was filed for probate in this city on June 1. It was made on April 27, the day of his death, when he sat up in bed and dictated it to a lawyer. His fortune amounts to about \$250,000, including \$56,000 in cash and some real estate in Chicago. Mr. Jack left one-third of his property to his brother James, one-third to his wife, Emma, and one-third to be divided between his father, mother, sister, and several nephews and nieces.

The leases of his theatres, the burlesques, scenery and wardrobes, and the use of his name as a trademark were left to his brother James.

The second clause of the will contains this strange sentence: "It is my first and foremost wish that my brother, James, and my wife, Emma, become husband and wife."

James Jack was formerly a professor of languages in Vanderbilt University, Nashville, Tenn.

**VAUDEVILLE JOTTINGS.**

McDowell and Reed opened very successfully at Tumbling Run Park, Pottsville, Pa., on May 29.

Canfield and Carleton have purchased three lots at Bensonhurst-by-the-Sea, on which they will erect a handsome home in the near future. They will continue to present The Hoodoo next season, and will improve it by the addition of several novel bits of dialogue and business.

Weston and Beasley were compelled to cancel Proctor's last week owing to a severe cold contracted by Eddie Weston. Their date at Proctor's has been postponed until later in the season.

The Sisters Whiting, who recently closed a successful season with Who Is Who, opened their vaudeville season last week at the Masonic Temple Roof, Chicago. During the Summer they will play the Quintette from tour from around the world, coming direct from Australia to this country.

Still another judgment of \$300.13, was entered against Koster, Bial and Co. on May 27 in favor of the International Navigation Company.

Ben Mowatt and Son have just closed a very pleasant engagement with William H. West's Minstrels. They opened with Thomas L. Gremier's Oriental Carnival in Chicago for two weeks on June 5.

Mamie Harnish, the popular serio-comic, after a successful week at the Howard, in Boston, was engaged to play Rosie Brennan in Manager Lothrop's revival of Muldoon's Picnic at the Bowdoin Square Theatre last week, and made a big hit in the part as well as in her specialty.

Mr. and Mrs. Francis Lawrence have secured a new vaudeville sketch called Left, which they will introduce to the vaudeville stage in June. Mr. Lawrence has been a popular entertainer on the lyceum stage in New England for several years.

The Bachelors' Club, a new quartette, gave a trial performance of a new sketch by George W. Barnum at Tony Pastor's on Decoration Day.

Eva Williams and Jack Tucker will play a return date at Tony Pastor's week of June 19.

Gavin and Platt opened at Lindenwald Park, Hamilton, O., on May 29 in their sketch, A Gypsy Courtship. They closed the olio and made such a good impression that they were retained for a second week.

T. J. Farron made a big hit at Forest Park High-lands, St. Louis, last week, heading an exceptionally good bill.

Henry Frey, formerly of Frey and Fields, called at the Marion office last week. He stated that he is now working alone and that he has had several good offers for next season, but has not decided which he will accept.

The Little Big Four—Gould, Wesley, Gould and Venita—made a hit last week at the Chouteau Park, St. Louis, and were re-engaged for a second week.

Harry Rickards, the Australian manager, will reach London early in July. He will travel by way of San Francisco and New York.

The Marco Twins sailed for Europe on the *Umbria* on May 27. Mary Anderson and Chauncey M. Depew were also on board.

Daisy Wood, a sister of Marie Lloyd, was married to Donald Monroe on April 26.

Frank C. Young and Bebbie Devoe made a decided hit of May 21 at Idlewild Park Casino, Newark, O., and booked a return date. They are now on the Frank Burt circuit of parks.

Jeanette Dupre made a remarkable hit last week at the Theatre Royal, in Montreal, with the American Burlesquers.

Mr. and Mrs. Neil Litchfield were in the opening bill at Idlewild Park, Newark, O., and made an emphatic hit with manager and public.

Carlin and Clark's Minstrels opened their season successfully week of May 29 at Carsonia Park, Reading, Pa.

Blockson and Burns headed a strong bill during their second week at Ernest's Pavilion, St. Louis, beginning May 29. They play Keith's, Boston, week of June 12.

Hines and Remington were specially engaged as the headliners for the vaudeville co. at the Lyceum, Washington, D. C., filling in a vacancy caused by the

non-appearance of the Monte Carlo Girls. The co. is at Kerman's Baltimore house this week.

Grogan and Davis, who went to Europe a few weeks ago, sailed for home on June 3 on the *St. Louis*. Scanlon and Miley played Keith's Philadelphia house last week with the circuit to follow.

The Pavilion at Joplin, Mo., closed on May 27 on account of poor business.

Lucier's Merry Makers are now in their eighteenth successful week. The co. includes J. R. Lucier, C. N. Lucier, Marguerite Lucier, F. J. Palmer, W. M. Lucier, Maud Gould, Rose Farney, May French, Fred Jamesome, George Silen, and John Taylor.

Gerald Griffin's success in Silence is Golden was so pronounced last week at Keith's Philadelphia house that he has decided to extend his season. One of the Quaker City critics said that his supporting co. is one of the best ever seen with a star in Philadelphia.

The Randalls will sail for South Africa this week.

The Dewey Theatre will close on June 9, and will reopen on Aug. 26.

Hilda Thomas and Frank Barry scored an unusual success at Keith's in Boston last week. Every paper in the City of Culture gave Miss Thomas flattering notices for her extremely clever work. She and Mr. Barry will have a new act next season. They have played thirty-eight weeks since Aug. 29, 1898, and have invariably succeeded in pleasing managers and public.

Walz and Ardelle canceled their engagement at Poli's Theatre, New Haven, Conn., week of May 22, owing to a disagreement as to their place on the bill.

The juvenile comedians Little Primrose and Master Martin Semon are introducing to Boston this week their new and original sketch by Arthur J. Lamb, entitled An Afternoon Outing, written expressly to show Little Primrose's impersonation of the Southern pickaninny, and Master Martin's negro gyrations.

M. Witmark and Sons obtained an injunction last week against one of the most important Canadian music publishers that had been infringing their copyright on songs. They have been annoyed a good deal by frequent infringements across the border, some concerns even going so far as to use the Witmark imprint. Usually the offenders are such irresponsible persons that there is little use in proceeding against them.

Evelyn Britton, the gifted and beautiful contralto, is recovering from an operation for appendicitis at her home in Chicago. She was very ill, and at one time her life was despaired of. She will be seen in New York shortly at one of the leading vaudeville houses.

The Oliver-Colby co., late of Australia, opened at the Summer park in Topeka for a week on May 22. The co. consists of Mr. and Mrs. J. O. Oliver, Flora, Goldie, and Guy Oliver. Mr. and Mrs. Will Colby, Francis and Petite Byrle Colby, Esther Wallace and Joseph Myra, and Master Buster Keaton. This co. will tour the principal cities of the South and East the coming season under the management of Oscar P. Sisson and T. J. Leathé. W. J. Plimper will be the Western representative. The co. has just returned from its tour from around the world, coming direct from Australia to this country.

Wills and Barron have just closed a highly successful season of forty-three weeks with Sam Scribner's Morning Glories co. They will leave immediately for their farm in Bloomington, Ill., to rusticate until September, when they join Fisher and Carroll's co. in the Lobster.

George Yoeman has closed with Bryant and Watson's Australian Beauty co. and opened May 29 at Montgomery, Ala., for a fourteen weeks' season with the Southern Amusement Syndicate.

Alice Hanson and Jessie Nelson played an engagement at Koster and Bial's last week, and this week they are at the Harlem Music Hall. They have signed with Reilly and Wood's co. for the coming season.

Harry Thomson will play a return date at Tony Pastor's on June 19 in his new act, The Man Who Is Up to the Times.

Fields and Ward and the Stewart Sisters did not go to Parsons' Theatre, Hartford, last week on account of a misunderstanding with P. F. Shea and Co. Fields and Ward went to Kerman's, Washington, instead, with a house show, and this week play Kerman's Monumental, Baltimore.

The Donovans have been engaged for two additional weeks by the management of the Orpheum circuit, which will make six weeks in all. They will resume their starring tour in Dewey's Reception in October, under the management of William B. Henry.

Manager W. B. Watson, who has taken the old Music Hall at Lynn, Mass., received over six hundred answers from his MIRROR advertisements, and has already contracted with twenty-seven Al cos. Mr. Watson will transform the old house into a new one, and cater strictly to ladies and children. He will have two first-class dressing-rooms, and the entire staff will be uniformed. The seating capacity of the house will be 1,678. Popular prices will prevail. In the evenings 10, 25, and 50 cents will be charged, with a few seats at 30 cents. The matinee prices will be 10 and 20 cents. Mr. Watson will also build a ladies' room, and will have a colored maid in attendance. Nothing will be left undone to make this a first-class family resort. The season will begin Sept. 4 with a big vaudeville co., the salary list of which will run over \$1,000.

Charles Dickson and Katherine Osterman will open at Keith's on June 26 in a sketch called To-Morrow at Twelve.

The Grand Central Palace Roof will open on June 19.

W. J. Holmes, the Yankee comedian, was taken seriously ill with pneumonia during the performance on Friday last at the Gem Theatre, Lynn, Mass. He was removed to his brother's home in Boston, and is in a critical condition.

Richard Ward was to have headed a special bill at Miner's Bowery Theatre this week, but plans were changed and the house is closed for the Summer.

The Sisters Engstrom returned to town last week after a visit to Washington.

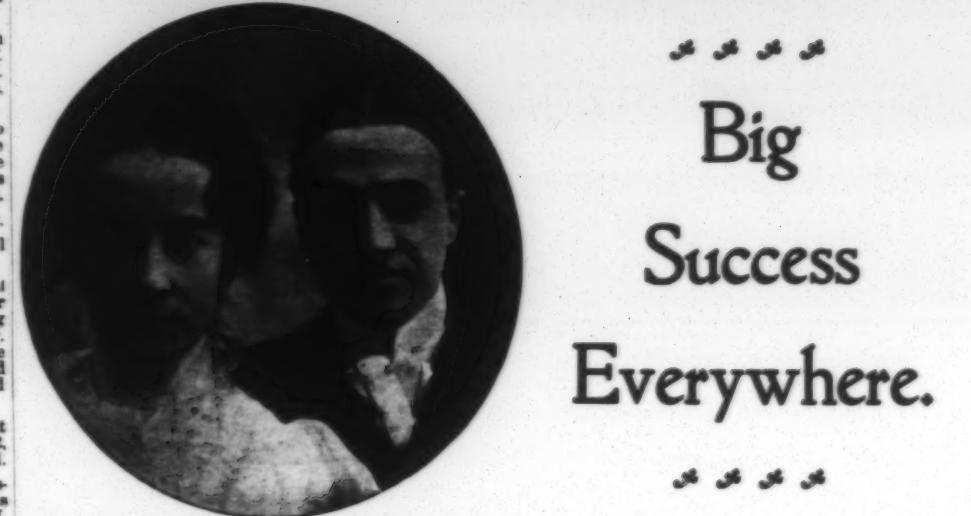
The New York Sabbath Committee took steps last week to call the managers of the Dewey Theatre to account for the performances given there on Sunday evenings.

John T. Kelly has signed for his fourth year as a leading member of Weber and Fields' Stock co.

Henri D. Collins, formerly treasurer of the Imperial Theatre, Atlanta, Ga., under management of Stanley Whiting, and later with the Fun Makers, returned to New York on Saturday to complete arrangements for a vaudeville co. to tour the South, where he has bookings for twenty weeks, opening

This Act was shoved ahead on the bill after the first show at Keith's, in Providence, week of May 22nd. At Keith's Boston house last week. Phila., week of June 5th. New York, week of June 19th.

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7th week as PIANISSIMO in the New York Theatre production of THE MAN IN THE MOON.

Sept. 1. Mr. Collins will Summer at Mount Vernon, N. Y.

The Republic Four closed their season with Blaney's King of the Opium Ring at the Academy of Music Saturday night. They have signed for the Grand Republic floating roof-garden for the Summer.

The Ernest Pavilion at St. Louis, Mo., opened on Sunday night to a large audience. Frank Cu-haman was the star feature on the bill, and was obliged to sing seven songs to repeated encores.

**VAUDEVILLE CORRESPONDENCE.**

**CHICAGO, ILL.**—Last week's vaudeville letter fell by the wayside, but turned up too late to be of use. The office boy to whom it was given to be mailed discovered it in one of his pockets. There is a new boy mailing letters now. Warm weather has arrived and in consequence the many parks are doing a big business.

Hopkins' has the usual well arranged programme, which includes the Manhattan Comedy Four, D'Artos, Jessie Merlees, and several other enter-taining acts, besides the efficient stock co. in the Silver King.

Chicago Opera House: Ida Muller is the star this week, with such capable talent as Howard and Emerick, Lew Hawkins, Eva Tanquary, Harris and Fields, Esmeralda, Erni LaPell and Pollock, Frank Comar, Murray Sisters, Goodale and Kemp, and others.

At the Masonic Temple Roof Harry Woodruff and Melville Ellis, assisted by Blanche Kelleher, are presenting a one-act musical farce written by clever George Ade, of the Chicago Record. The little comedietta is bright and does all concerned credit. Other specialties are given by the Four Johnsons, Valmore, Windom Quintette, Polk and Kollins, Neilson Sisters, Maud Bell Price, Mille Morita, and good series of views by Stover, Camille D'Arville comes to this place next week.

Ferris Wheel Park is open and the entertainers are Harris and Walters, Clarice Vance, John T. Tierney, and Sissie Le Col, Leonard and Fulton, the Three Lawton Sisters, Forepaugh and Sheehan, Frank Brown, the Sheehans, the Romans Brothers, Dick Plunkett, and Dillon, Military Trio, Marsh and Sartella, Raymond Musical Trio, and the biograph.

The Summer season at the Lyceum presents a variety and extravaganza entertainment under the title of The New White Crook. Next week, The Vaudeville Club.

**BUFFALO, N. Y.**—One of the strongest bills of the season was the offering at Shea's May 29-31. Marshall P. Wilder was the headliner; but there were several other stars on the bill. Mr. and Mrs. Sudman presented their new sketch, Back Home, which is delightful in every detail. The Rapso Sisters made a deep impression with their wonderful dancing Ethel Levy scored heavily, as she usually does at this house, and Lillie Western presented a musical turn that was out of the ordinary. Others were Hayes and Healy, Van and Nohrig, Silvern and Emeric, and the biograph. The house was crowded at each performance. Bill for 5-10: Classic Lotos, Lillian Burkhardt, Smith and Campbell, Six Sennets, Grant and Grant, Harrigan, and Duffy, Sartelle and Duffy.—The minstrel co. still continues the attraction at the Wonderland. The co. is composed entirely of colored talent, and the old-time minstrel performance is adhered to. The house closes 3.

Items: Mr. Mason, of the team of Mason and Forbes, has brought an action against the Garden Theatre co. (Shea's) for an alleged violation of contract in the local Municipal Court. The complaint alleges that Manager Shea refused to continue the plaintiff's engagement after the first performance, and the defense is that a clause in the contract gave Mr. Shea a right to cancel.—Manager Shea has completed arrangements for his theatre in Toronto. The McGee estate, of that city, is erecting a theatre for him in the heart of the city at a cost of \$30,000. The Minnie Lewis Burlesque co. is organizing here this week.

**PROVIDENCE, R. I.**—Keith's (Charles Lovenberg, resident manager): There was a good bill May 29-31, but owing to the extreme hot weather business was lighter than usual. Rose Melville's Sis Hopkins' Visit caught the audiences by storm. She is one of the best character delineators we have seen here in a long time. Papinta is in her second week and her

REINOLD WOLF.

pretty dances are received with great favor. The imitations of well-known actors and actresses by Madame Cotton, assisted by Nick Long, were cleverly done, and the remainder of the bill was by Willis P. Sweetnam, John Kornell, Falke and Seman, Ray L. Boeve, Coulter and Starr, Raymond and Clarke, C. Southard Thompson, Hilton, and the biograph. For week 5-10 Rose Coghlan, assisted by John T. Sullivan; Mr. and Mrs. Arthur Sidman, Smith and Campbell, Whitney Brothers, Charles Leonard Fletcher and co., Brown, Harrison and Brown, Curtis G. Morse, Gorman and Williams, Widden, and the biograph. Westminster (George H. Batcheller, manager): For the closing week of the season, May 23-3, the entertainment was furnished by the Parisian Belles, including Hastings and Wright, Armstrong and Foster, Garrold and Gilmore, John and Lillian Black, Or 3 Treasurer Harry Young and Head Under Dave Palmer will have a benefit. HOWARD C. REILEY.

**NEW HAVEN, CONN.**—Polly's Wonderland (S. Z. Poll, manager): The weather seems to have little effect upon the audiences at the Wonderland, for S. Z. O. was displayed May 20-30 and many were turned away. The bill was a good one. The Six Sennetts made a most emphatic hit. Another turn that won instant favor was that of the Brothers Sartor, contortionists. Gracie Emmett in her new concert, Talk With the Ladies; Perry and Hylands singing and dancing specialists; Spedders and Herzon, sketch artists; Clayton and Clarice, juvenile team; Evans and Vidoor, and the vitagraph with local pictures made up the olio. The sketches, A Friend of the Family, played by E. J. Heron, Claude Gillingwater, and Ethel Milton, proved a laugh maker.

**SAN FRANCISCO, CAL.**—Good bill as usual week May 21-27. Montgomery and Stone were good in comic comedians. Billy Van told good stories. The Donovans showed up well in an amusing sketch. Mount Toon and Mount Chat, the Burmese wonders, were a genuine attraction. Zazelle and Vernon were as popular as ever. Edna Aug., Baby Lund, and the Escamillos were also appreciated. Week 28-Henri French, and Clifford and Ruth.

**PITTSBURG, PA.**—At the New Grand the bill week of May 23-3 included Gertrude Haynes, the Three Onirs, Shayne and Worden, Florence Moore, and Crane Brothers. The house closed 3.

E. J. DONNELLY.

**COLUMBUS, O.**—Olentangy Park Casino (George Chennell, manager): At the opening of this resort, May 28, was the largest crowd ever on the grounds, which was handled by Manager Chennell in a splendid manner. This theatre is pronounced by all to be the finest in the country. The bill was a splendid one. Robert Downing in the arena scene scored heavily. Will H. Fox made an immense hit. McPhee and Hill put on an entirely new act, which went well. The La Reans, Mamie and Viola Abt completed the bill. Underlined: Diana, Faust Family, the McAvows, the Morellas, Alice Raymond, and Mr. and Mrs. Robyns.—Minerva Park Casino (J. K. Burke, manager): The bill week 28 was the best seen at this resort. Patrice and her excellent co. Professor Wormwood and Duffy, Sawtelle and Duffy were all well received. Next: Mason Mitchell, Gus Williams, Boyd and Graham, Mr. and Mrs. Arthur Sidman, and Carmen Sisters.

**ST. PAUL, MINN.**—Palm Garden (A. Weinholzer, manager; Sam Green, business manager): Week May 29-30 opened to large business. The co. presented Yucca; or, Ten Nights in a Bar Room creditably, also some good specialties by the Rosar Trio, Mae Laren, Grace Gilmore, Bessie Green, Gossie White, Sam Green, Signor Larenco, and Edward Perry.

Olympic Theatre (S. Fink, manager): Charles Ellsworth, business manager: Have a Card and a good line of specialties were presented by Mamie Haasick, Polly O'Neill, Lillie Cereta, Ruby Atkinson, Lillie Burt, Amy Lee, W. H. Willard, George Williams, Miss Bessell, Russell and Owens, Charles Chester, the Geyers, and Charles Ellsworth to good business. 29-30—Tivoli (John Straka, proprietor): Week May 29-30 a good programme was presented by the favorite entertainers: Hale Lewis, Mysterious Lewis, and Fred Sanford to good-sized audiences.

**MONTREAL, CAN.**—Theatre Royal (J. B. Sparrow, manager): May 29-30 the American Burlesquers opened to good business. This is one of the best cos. of the season. W. B. Watson, Jeannette Dupre, and Perry and Burns are the features. Next week, The Sporty Widows.—Item: Montreal is going extensively into vaudeville this summer. The Arena, our new hockey rink, will be opened as a vaudeville house with a good bill. Somher Park, our principal Summer Garden, has opened for the season. The management has secured several members of the French Opera co. which was so successful at Her Majesty's, and will give burlesques of popular French operas, interspersed with vaudeville. The indications point to a very successful season.

**LOS ANGELES, CAL.**—Orpheum (Thomas J. Myers, manager): May 22-28: The Hawthorne Sisters were exceedingly popular in the Willow Pattern Plate. James Richmond (Grimm) was very amusing. Hugh Stanton and Florence Modene scored in For Reform, and John Le Clair's juggling was unique and clever. Lillian Burkhardt in A Passing Fancy and To-morrow at Twelve received flowers and applause for her artistic acting and fetching gowns, and George W. Day in black face chased away blue devils with his usual success. The Dillon Brothers and Four Nelson Sisters appeared in their specialties. Fresh faces 29: Zazelle and Vernon, Hanley and Jarvis, and Edna Aug.

**CLEVELAND, O.**—The attractions furnished by Manager Hennessy at the Lyceum Theatre continue to strike the popular fancy, crowds being turned away at each performance. Corinne, who is a great local favorite, will head the following bill 5-10: Maxwell and Simpson, Hayes and Healy, Moreland, Thompson and Roberts, the Kingsley Sisters, the Panzer Trio, Max Millian and Ben Shields, and May Cook.—The opening at Euclid Beach Park was the most successful one since this popular resort was inaugurated, over twenty thousand people taking in the attractions on Decoration Day.—Cleveland Lodge, No. 18, B. P. O. Elks, attended the Lyceum Theatre in a body Thursday 1, in honor of Ezra Kendall, who is a member of the order.

**NEW ORLEANS, LA.**—Large crowds continue to visit the two summer resorts now open, and they enjoy the good attractions offered at both places. At West End the Leonards and Lew Sully, a New Orleans boy, are big hits. The Perkins Band continues its concerts, and the vitagraph pictures, as usual, are novel and well received.—At Athletic Park we have Brock's Chicago Marine Band, the Fanchonetti Sisters, and Willard Simms and Jennie Graham in a comical sketch. Sibyl Sammis' sweet mezzo-soprano is heard semi-weekly.

**KANSAS CITY, MO.**—Orpheum (M. Lehman, manager): The Orpheum traveling co. closed the season at this popular house and included Edward M. Faver and Edith Sinclair in A High Roller. Reno and Richards, splendid acrobats; clever Musical Dale; Gardner and Gilmore, very bright sketch team; Loney Haskell, dialect comedian, who was warmly received. Edith Craske, in very smart dances; Cooke and Clinton, in rifle and pistol shooting; Eva Tangney, in lively dances, and others completed the bill.

**NEWARK, N. J.**—Waldmann's Opera House (Louis Robbie, manager): The Bon Ton Burlesquers is the closing attraction of the season at this house May 29-4. The co. is good. A Parisian Night contained many pleasing specialties. In the olio were Agnes Behler, Larry Smith and Mamie Champion, Morrison and Markey, Mile. Rosa's Oriental Ballet, Adeline Marden and Byron and Langdon. A Devil of a Time is the closing burlesque. June 5: Attaches benefit.

**DETROIT, MICH.**—Wonderland: Jessie Estelle and Lena Mitchell did a clever specialty. Crimmins and Gore presented Tragedy vs Comedy, in which they are assisted by Edgar Bigley. Other names on the programme for week of May 29 are: Swan and Bamford, Dick and Maud Garneil, Belle Trixeda, and George W. Moore.

**NORFOLK, VA.**—Auditorium (James M. Barton, manager): Week of May 29 the following bill to S. R. O. nightly: Maud De Lora, O'Hara and Watson, Belle De Mora, Charmon Sisters, Petite Addie Favart, Irwin and Remington, Agnes Bernard, Conners and Dunn, and the Martinette Brothers; performances very good.—Item: Mr. Barton will manage the theatre at Columbia Park this summer.

**ALBANY, N. Y.**—Gaiety Theatre (Agnes Barry, manager): The W. H. Miles Vaudeville co. opened a summer engagement May 29. The specialties were by Gates and Le Roy, Eugene Pollard, Mignon and Heeson, Harry Emerson, Beeson and Miles and Carey and Hastings. The afterpiece, A Jolly Pair, included, in addition to the above, May Bernard, Mattie Hurdy, Laura Omega, and Alice Jones.

**DULUTH, MINN.**—Parlor (William J. Wells, man-

ager): Business continues good at this popular house. Week May 29: The Coles and Henderson, Chris Meyer and Violet Mason, Budd Brothers, Clara Wagner, the Hoffmans, Eva Rose, Gladys Hamilton and Maybelle Woods, and William J. Wells. Gladys Hamilton and Maybelle Woods were the feature week 21.

**OMAHA, NEB.**—At the Creighton-Orpheum week of May 29: Taciana, Melville and Stetson, Cressey and Dayne, Rio Brothers, Nichols Sisters, Knox Wilson, and the Carringtons.—At the Trocadero: The Midgleys, Williams and O'Neal, the Grayson Sisters, Wertz and Adair, the Electros, and Paucatels.—Attractive bills are also on at Wirth's Music Hall and Mullen's Concert Garden.

**WEST SUPERIOR, WIS.**—Gen. W. S. Campbell, manager: Clarence Leonard, business manager:

May 29-5: Prior and Gates, the La Rose, Sisters Castle, Kehoe and Rainier, Rhoda Oliver, Myrtle Le Blanch, and Minnie Garland; business big. Coming: Section Boss and Tramp co. s.

**WORCESTER, MASS.**—Park (Shea and Wilton, managers): The final week of the season, May 29-3, brought Stanley and Jackson, the Mimic Four, Charles G. Kilpatrick, Bouman and Adele, the Dophilus Knight Brothers, and Bright Brothers. Business excellent.

**RICHMOND, VA.**—Bijou (Jake Wells, manager): A good bill and good crowds at each performance week May 29-3. Bill includes Solarat, the dancer; Canfield and Carlton, Meade and Bennett, Smith and Cook, Dean and Jose, the Carbons, Barrett Brothers, and George Belmont.

**SHREVEPORT, LA.**—Shreveport Summer Theatre (Davis and McCann, lessees and managers): May 21-27: Lester and Williams, Madame Yale, the Neumanns, Sevor, and Si Holt to fair and well-pleased audiences. 29 Houlihan Comedy co.

**TOLEDO, O.**—Lake Erie Park and Casino (Frank Burt, manager): Week closing 3: Howard and Bland, Merrill and Newhouse, Iler, Burke and McDonald, Foreman and Frazier, Young and DeVoe, Joseph Hardman, and the Faust Family.

**SYRACUSE, N. Y.**—Dunfee Theatre (A. A. Graff, manager): Larry Le Roy, Rice and Cody Pat and Nettie Rooney, Hensted and Geyer, Mile Flora, and the Simpsons made up a good bill May 29-3: business good.

**GLOUCESTER, MASS.**—Dewey (George Le Barr, manager): Week May 29: Jake Clifford, Kate Price Sprague, Princeton Sisters, Florence Zeller, and Kilian and Murphy.

**AKRON, O.**—Lakeside Casino (Harry A. Hawn, manager): Harry Edson and his dog Doc, Ely and Harvey, La Dazio, Zimmer, and Rosine May 29-3: crowded houses; general satisfaction.

**NEWBURG, N. Y.**—Glenwood Park (Strong, Fisher and McCoy, managers): Opened May 30 with the following bill: Edwards and Kernal, Dick Sands, Lillian Hathaway, and Al Vincent.

**PATERSON, N. J.**—Bijou (Ben Leavitt, manager): Broadway Burlesques May 29-3 seemed to please fair-sized audiences. Harry Leclair was the life of the burlesque. Merry Widows 5-10.

**VAUDEVILLE PERFORMERS' DATES.**

Alberti—Keith's, N. Y., 5-10.

Ambroso Bros.—Bijou, Wash'n., 5-10.

Astrophi Duo—Duquesne Garden, Pittsburgh, 5-10.

Audeline—The Hopkins, Chicago, 5-10.

Asheva, The—Arena, Montreal, 5-10.

Albertus and Miller—Sans Souci Park, Chicago, 5-10.

Allen and West—Casino, Toledo, 5-10.

Albertus and Batram—Crystal Palace, London, England, 5-10.

**ALDRICH, CHARLES T.**—Alhambra, London, England—indefinite.

Burns and Brunette—Sans Souci Park, Chicago, 5-10.

Bryant and Burrows—Sans Souci Park, Chicago, 5-10.

Brown, Harrison and Brown—Keith's, Prov., 5-10.

Boyle, E. J.—Keith's, N. Y., 5-10.

Bogart and O'Brien—Proctor's, N. Y., 5-10.

Bronson and Lewis—Koerner's Park, St. Louis, 5-10.

Bronk-Runkel Trio—Casino, Toledo, 5-10.

Burkhart, Lillian—Shea's, Buffalo, 5-10, Hahnorth's Garden, Cleveland, 12-17.

Bright Brothers—Park, Worcester, 5-10.

Boyle and Graham—Great Bend, Kan., May 29-24.

Constantine Sisters—Duquesne Garden, Pittsburgh, 5-10.

Carry, F. S.—Duquesne Park, Pittsburgh, 5-10.

Collins and Lamastre—Duquesne Garden, Pittsburgh, 5-10.

Craig Brothers—Shea's, Buffalo, 5-10.

Caron and Herbert—Keith's, Phila., 5-10.

Cowan, Frank—Chicago, O. H., 5-10.

Carleton and Darroux—Chester Park, Chicago, 5-10.

Coope and Kingsley—Olympic, Chicago, 4-10.

Cotton and Long—Keith's, N. Y., 5-10.

Civette—Royal Theatre, Birmingham, England—indefinite.

Corinne—Lyceum, Cleveland, 5-10.

Cory and Hill—Pastor's, N. Y., 5-10.

Cooke, May—Lyceum, Cleveland, 5-10.

Corne, Emma—Alhambra, Milwaukee, 5-10.

Carmen Sisters—Minerva Park, Columbus, O., 5-10.

Coleman, Rose—Keith's, Prov., R. I., 5-10.

Ching Ling Foo—Keith's, N. Y., 5-10.

Conway and Leland—Palace, N. Y., 5-10.

Cobain, The—Proctor's, N. Y., 5-10.

Carmen, La Belli—Forest Park Highlands, St. Louis, 5-10.

Carlton and Terre—Coney Island, Cincinnati, O., 5-10.

Cushman and Holcombe—Glen Echo, Wash'n., 5-10.

Connors, The—Coney Island, Cincinnati, O., 5-10.

Duffy, Sawtelle and Duffy—Shea's, Buffalo, 5-10.

Drew, Mr. and Mrs. Sydney—Palace, N. Y., 5-10.

Dillon and Dillon—Keith's, Phila., 5-10.

D'Artois, Hopkins—Chicago, 5-10.

Dowling, Robert—Casino, Toledo, 5-10.

Diana—Olentangy Park, Columbus, O., 5-10.

Derenda and Breen—Empire Theatre, Atlantic City, N. J., 4-10.

Downs, T. Nelson—Palace, London, England—indefinite.

Editors and Norine—Pastor's, N. Y., 5-10.

Elmira—Arena, Chicago, O. H., 5-10.

Farnell, The—Wonderland, Detroit, 5-10.

Four Johnsons—Masonic Roof, Chicago, 5-10.

Farrell and Leland—Pastor's, N. Y., 5-10.

Fleids and Salina—Pastor's, N. Y., 5-10.

Four Brothers—Proctor's, N. Y., 5-10.

Furnum, Mutt—Koerner's Park, St. Louis, 5-10.

Foster and Williams—Chester Park, Cin., O., 5-10.

Falkovsky, Louis—Glen Echo, Wash'n., 5-10.

Farr and Seman—Keith's, Boston, 5-10.

Four Emperors of Music—Keith's, N. Y., 5-10.

Goodall and Kemp—Chicago, O. H., 5-10.

Gwynne Quintette—Forest Park Highlands, St. Louis, 5-10.

Gigliere and Boyer—Keith's, Phila., 5-10.

Golden, Geo. Fuller—Harlem Music Hall 5-10.

Gaspard Brothers—Arena, Montreal, 5-10.

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